



QUELLEN UND FORSCHUNGEN
ZUR
SPRACH- UND CULTURGESCHICHTE
DER GERMANISCHEN VÖLKER.
HERAUSGEGEBEN VON
A. BRANDL, E. MARTIN, E. SCHMIDT.
103. HEFT.

THOMAS PERCY UND WILLIAM SHENSTONE

EIN BRIEFWECHSEL AUS DER ENTSTEHUNGSZEIT DER RELIQUES OF ANCIENT ENGLISH POETRY

HERAUSGEGEBEN

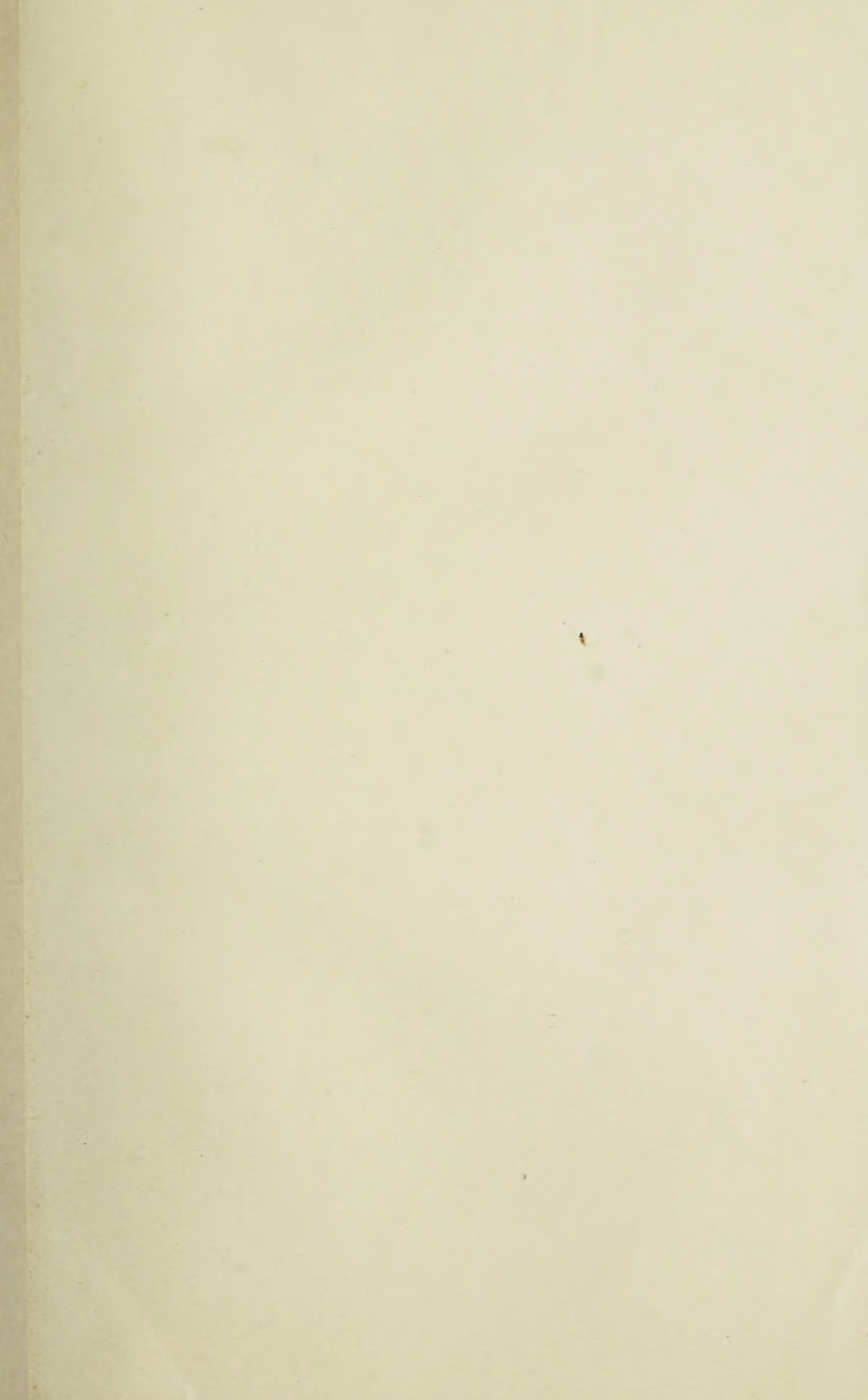
MIT EINLEITUNG UND ANMERKUNGEN

VON

Dr. HANS HECHT
AO. PROFESSOR AN DER UNIVERSITÄT BASEL.

STRASSBURG.
KARL J. TRÜBNER.
1909.

Fortsetzung siehe 3. Seite des Umschlags.





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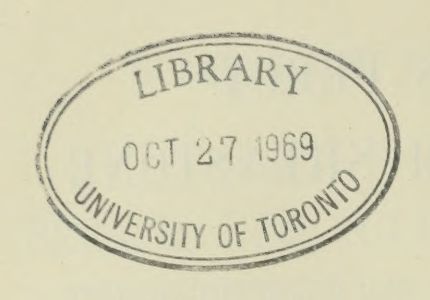
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VERLAG VON KARL J. TRÜBNER

1909.



M. DuMont Schauberg, Straßburg.

LORENZ MORSBACH

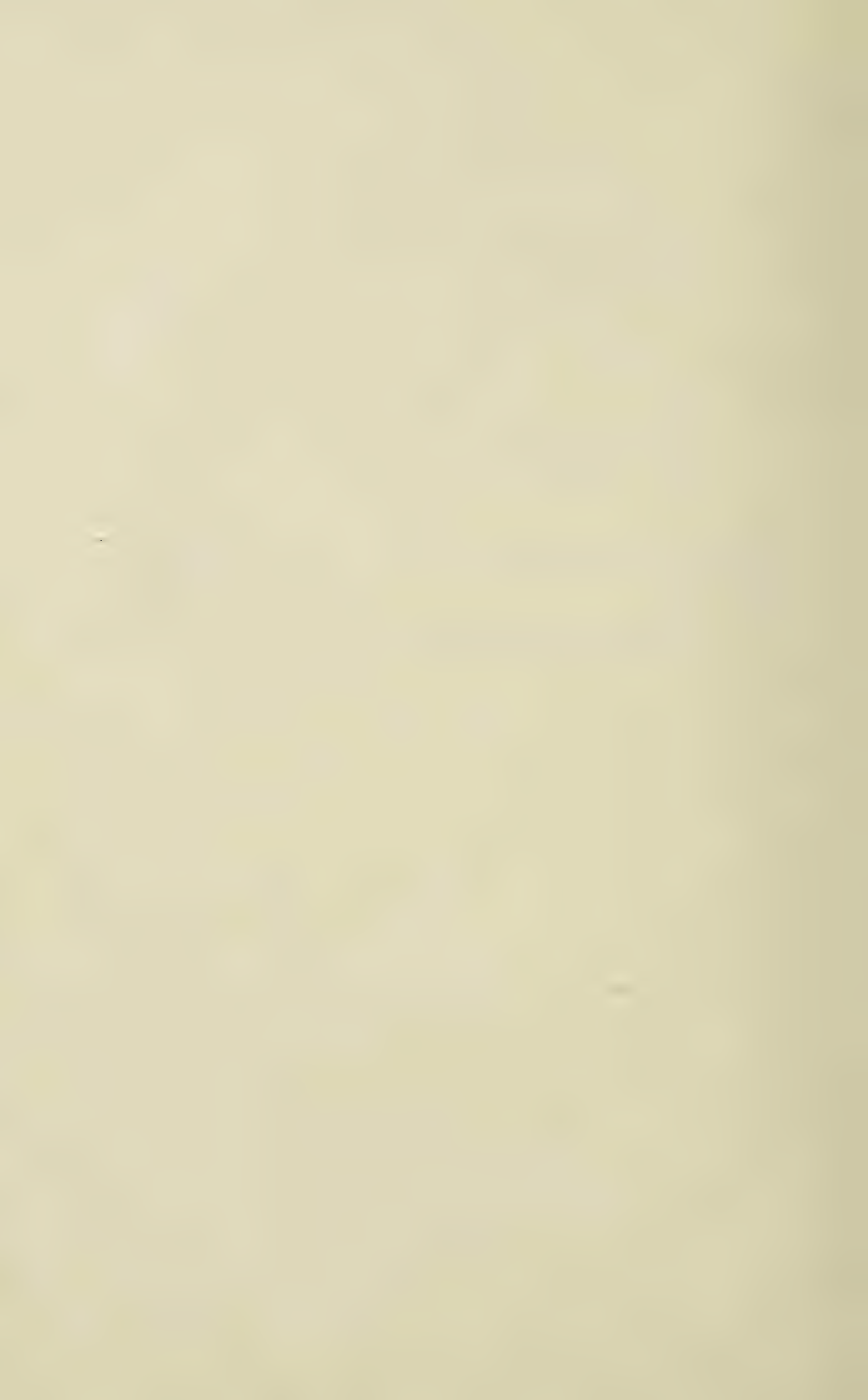
IN

AUFRICHTIGER VEREHRUNG

ZUGEEIGNET.



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Einleitung.



I.

Die Briefe, die den hauptsächlichen Inhalt des vorliegenden Heftes bilden, verdanken ihre Veröffentlichung nicht etwa einem zufälligen glücklichen Funde. Ebensowenig wollen sie als literargeschichtliche Seltenheiten eingeschätzt, sondern, ganz abgesehen von den Tatsachenkenntnissen, zu denen sie uns verhelfen, in ihrer repräsentativen Eigenart als Zeitdokumente gelesen und gewürdigt werden. Gestützt auf einen Vortrag, den der Herausgeber anläßlich der 49. Versammlung deutscher Philologen und Schulmänner im September 1907 in Basel zu halten die Gelegenheit hatte,[1]) sollen die zunächst folgenden einleitenden Bemerkungen in aller Kürze die hier zum ersten Male mitgeteilte Korrespondenz teils mit schon Bekanntem in Verbindung bringen, teils auf manchen erhellenden Lichtstrahl hinweisen, der von ihr aus auf noch wenig gerodete Wegstrecken englischer Literaturgeschichte fällt. Damals wie jetzt handelte es sich mehr darum, zu neuen oder erneuten Forschungen auf einem strenge Arbeit erfordernden Gebiete anzuregen, als selbst eine erschöpfende Behandlung des weitverzweigten Gegenstandes zu bieten, die noch lange Zeit und viel Druckerschwärze in Anspruch nehmen dürfte. Ehe wir ernsthaft an eine genügend begründete Darstellung dessen, was man die romantische Bewegung in der englischen Literatur zu nennen pflegt, herantreten können, ist es unerläßlich, daß über so belangreiche Beziehungen, wie die in den vorliegenden Dokumenten abgespiegelten, volle Klarheit herrsche, daß sie bekannt und allgemeiner Beurteilung zugänglich gemacht werden. Dann erst läßt sich erwarten, daß nicht nur die Ereignisse allein, sondern auch die Stimmungen, aus denen sie sich losgelöst haben, und das Temperament,

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[1]) s. die *Verhandlungen* etc., Leipzig bei Teubner, 1908, ss. 142—143.

das sie gezeitigt hat, erklärend und berichtigend vor unser Auge treten. Kunstwerke sind meistens konservativ. Altererbte Form und zeiterprobte Ausdrucksweise erleichtern aber belasten auch zugleich die gestaltende Arbeit des Künstlers; bereits getaner Fortschritt wirft sich dabei gern in ausgetragene Gewandung, während er in brieflichen Äußerungen freier, weil unverantwortlicher, zur Geltung gelangt. — Diesen Erwägungen entsprechend kommt der Briefwechsel, in dem Percy und Shenstone in bedeutungsreichen Entwicklungsjahren der englischen Literatur ihre Gedanken und Gesichtspunkte über entstandenes und entstehendes Schriftgut austauschen, hier zu einem bis auf geringfügige Lücken vollständigen Abdruck. Wo solche Lücken nicht durch kurze Inhaltsangaben ausgefüllt sind, weisen Punktreihen auf ihr Vorhandensein hin. Orthographie und Setzung großer Anfangsbuchstaben richten sich nach der Handschrift, die sehr willkürliche Interpunktion wurde dagegen modernem Gebrauche wenigstens angeglichen. Hinzufügungen des Herausgebers stehen in eckigen Klammern. Die Anmerkungen erfüllen hoffentlich ihre Aufgabe, die zahlreichen nicht ohne weiteres verständlichen Anspielungen des Textes knapp zu kommentieren. Daß nicht alle Fragezeichen geschwunden sind, bedaure ich. Weitere Beschäftigung mit dem Stoffe wird wohl noch manches zur Klärung und Ergänzung des einstweilen Gebotenen zutage fördern. Ein Verzeichnis der häufiger vorkommenden Abkürzungen findet der Leser auf s. 145, hinter dem Index.

II.

Als Thomas Percy, D. D., seit 1782 Bischof der irischen Diözese Dromore, am 20. September 1811 zweiundachtzigjährig starb, waren die ersten Großtaten einer neuen Periode der englischen Literatur bereits vollbracht. Das letzte überlebende Mitglied aus der Gründungszeit von Reynolds's und Johnson's vielfach einflußreichem literarischem Klub konnte noch Zeuge sein des Ruhmes, der über dem Jugendschaffen Walter Scott's aufging, und nur noch drei Jahre trennen uns von dem Erscheinen des ersten Werkes der Waverley-Romane.

Damals nannte Percy's Mitarbeiter und Korrespondent Robert Anderson, der Herausgeber der ***British Poets***, in einem Nachruf auf den dahingegangenen Freund die ***Reliques of Ancient English Poetry*** 'a work which constitutes an era in the history of English literature in the eighteenth century',[1]) und auch vor der strengen Kritik der neuesten Forschung ist diese hohe Bewertung zu vollem Rechte bestehen geblieben. Die ersten Worte der Vorrede, durch die Sir George Douglas Miss Gaussen's gerade veröffentlichter Percy-Biographie[2]) seinen Segen erteilt, lauten: 'There are few modern books to which the much-abused epithet of 'epochmaking' is more applicable than to Bishop Percy's 'Reliques''. An ähnlich lautenden Urteilen von andern, berufensten Seiten ist kein Mangel:[3]) wir erkennen rückschauend in den ***Reliques*** eine befreiende Tat von augenblicklich zündender Wirkung, die sie Young's Sendschreiben über Originalkomposition und Macpherson's Ossianischen Gedichten, Chatterton's Träumen vom Mittelalter und Horace Walpole's groteskem Schauerroman vom Schlosse von Otranto neben- oder überordnet.

In richtiger Würdigung dieses ihres bleibenden Wertes hat es an Ausgaben der ***Reliques***, guten und geringen, vollständigen und kontaminierten, nicht gefehlt: die beste verdanken wir deutscher Arbeit; es ist die A. Schröer's (Berlin bei Felber, 1889—1893), der den Erstdruck von 1765 zugrunde legt und die Varianten der späteren Originalausgaben vollständig mitteilt. Neben ihr kann auch die stattliche englische Ausgabe von H. B. Wheatley (zuerst London, 1876), schon wegen ihrer brauchbaren und reichhaltigen Einleitungen, mit Ehren bestehen. Demgegenüber ist eigentümlicherweise die Persönlichkeit des Bischofs selbst, sowie die Entstehungsgeschichte und die Physiognomie seiner verschiedenen Ver-

[1]) *Edinburgh Evening Courant* vom 7. Okt. 1811. s. Nichols's *Illustrations*, VII, s. 224.

[2]) Alice C. C. Gaussen, *Percy: Prelate and Poet.* London, Smith, Elder, & Co., 1908.

[3]) vgl. z. B. H. A. Beers's *History of English Romanticism in the Eighteenth Century.* London. 1899, Kap. VIII: Percy and the Ballads. ss. 265ff. und Phelps, *Beginnings*, ss. 129—136.

öffentlichungen — die *Reliques* keineswegs ausgenommen — stets etwas stiefmütterlich behandelt worden. Schröer a. a. O. geht in seiner knapp gefaßten Einleitung über die durchaus zutreffende Bestimmung einzelner scharf gesehener Grundlinien leider nicht hinaus. Die Herausgeber des hochgefeierten Folio-MS. verraten in ihrer berechtigten Freude an den der Welt mühsam zurückgewonnenen Schätzen, ungeachtet einiger höflicher Verbeugungen, ein dem ersten Bearbeiter, will sagen Verfälscher, gegenüber nicht sonderlich freundliches und, dank Furnivall, reichlich ironisch gestimmtes Temperament. Des Rev. J. Pickford *Life of Bishop Percy* (Folio-MS., Bd. I, ss. XXVII—LX) ist eine Skizze, die schon zur Zeit ihres Erscheinens keinen Anspruch auf vollständige Ausbeutung des bereits damals vorhandenen Materials erheben konnte, sodaß Furnivall's helfende Hand in den Anmerkungen nicht selten Übersehenes zu ergänzen hatte; doch soll das Nützliche und Fördernde der Pickford'schen Pionierarbeit weder verkannt noch herabgesetzt werden. Was seit 1868 an Neuem hinzugekommen ist, hat das Interesse der Forschung nicht nennenswert anzuregen vermocht. Die vollständige Unwissenschaftlichkeit des in mancher Hinsicht hinter Pickford zurückbleibenden gerade erwähnten Percy-Buches von A. C. C. Gaussen (1908), das auf jede belangreiche Frage die Antwort mit unfehlbarer Sicherheit schuldig bleibt, hat wenigstens das Gute, daß es zu tiefer eindringender Arbeit geradezu herausfordert. Denn es wäre aus vielerlei Gründen unerfreulich und unentschuldbar, wollte man sich mit dem bis jetzt Erreichten zufrieden geben.

Der schärfer zuschauende Literarhistoriker wird Übergangszeiten und Übergangsmenschen stets mit ganz besonderer Anteilnahme, Gründlichkeit und Unbefangenheit zu untersuchen und zu beurteilen haben. Das leise Hervorkeimen einer Periode aus der anderen, das allmähliche Versiegen von dichterischen Idealen, die vielleicht für Generationen maßgebend waren, und das langsame Emporsteigen neuer Anschauungsflächen für künstlerische Schöpfung und Rezeption eröffnet der Forschung ebenso dankbare wie schwer zu befriedigende Aufgaben, denen sie unter keinen Um-

ständen aus dem Wege gehen sollte. Tut sie es, so entstehen notwendig falsche Bewertungen, die Menschen und Werke in trügerisch verteiltes Licht rücken und an der Verzeichnung ganzer Entwicklungslinien schuld sein können. Dererlei Bedenklichkeiten und Gefahren kommen bei der Einschätzung von Dichtern und Schriftstellern von ausgesprochener Zugehörigkeit und wuchtigerem Vollbringen nicht in gleichem Maße und in gleicher Art in Frage, bei Männern wie Mason und Warton, wie Shenstone und Percy ist dagegen alle Vorsicht am Platze. — Man nennt die *Reliques,* d. h. neben dem Inhaltlichen auch die Form, die Thomas Percy seiner Sammlung älterer nationaler Dichtung zu verleihen für gut befunden hat, epochemachend. Den in derselben geistigen Richtung liegenden und wissenschaftlich fraglos wertvolleren Veröffentlichungen eines Edward Capell, eines Joseph Ritson, eines Sir David Dalrymple wird wohl niemand ein so schwerwiegendes Beiwort zuerkennen wollen. Welche Kräfte haben nun dazu beigetragen, um dem Epochalen in der Leistung Percy's zum Durchbruch zu verhelfen? In erster Linie selbstverständlich die Befreiung so viel heimischen Dichtgutes, begleitet von den stets anregenden und von dem Geiste ihrer Gegenstände selbst romantisch belebten Anmerkungen und Einleitungen des Herausgebers; danach aber die kluge Angleichung der gewonnenen Stoffmasse an den herrschenden „eleganten“ Zeitgeschmack, von dessen noch lange nicht erschöpfter Beharrlichkeit sie wiederum indirekt Zeugnis ablegt. Also ein überwindendes Werk unter der Flagge des zu Überwindenden. Übergang im reinsten Sinne des Begriffes, als solcher zu verstehen und als solcher literarhistorisch zu bestimmen. Die Energie des vorhandenen Traditionellen half selbst mit, das Neue einer ereignisreichen Zukunft entgegenzuführen, und bewies gerade dadurch, daß es selbst noch entwicklungs- und bildungsfähig geblieben war.

Dieses bemerkenswerte sich Kreuzen und Fördern verschieden gearteter geistiger Strömungen, das auch auf den eigentümlich vermittelnden Charakter der *Reliques* bestimmend eingewirkt hat, spiegelt sich in Thomas Percy's vielseitiger, für die Ergründung der Zeitstimmung kaum hoch genug zu ver-

anschlagender Korrespondenz unverkennbar wieder. Sie ist uns um so wertvoller, als zu einer wissenschaftlich durchgreifenden Quellenuntersuchung und Würdigung seiner Beiträge zur Literaturgeschichte und Altertumskunde, wie bereits angedeutet, kaum mehr als die dürftigsten Ansätze vorhanden sind. Einen sehr beträchtlichen Teil dieser Korrespondenz vor ihrer Zerstreuung in alle vier Winde bewahrt und veröffentlicht zu haben, bleibt das große Verdienst von John Nichols, dem Vater, und John Bowyer Nichols, dem Sohne. Immerhin überwiegen in ihrer umfangreichen Sammlung die an Percy gerichteten Briefe die von ihm herrührenden um ein Beträchtliches; dann aber sind seit dem Erscheinen ihres letzten Bandes (1858) ganze Serien von Briefen für das Britische Museum hinzuerworben worden, die unsre Aufmerksamkeit in nicht geringerem Maße verdienen. Welcher Art Aufschlüsse gerade diesen Neuanschaffungen zu entnehmen waren, konnte der Herausgeber bereits bei Gelegenheit seiner Beschäftigung mit den Lieder- und Balladenhandschriften David Herd's bemerken, als es ihm gelang, durch sie einen vollkommen klaren Einblick in die durch den Edinburgher Buchhändler George Paton vermittelten Beziehungen zwischen Percy und Herd zu gewinnen, und neben manchem Andern zu seinem Erstaunen zu erfahren, daß sich dessen handschriftliche Sammlung fast ein Jahr lang — von August 1774 bis Juli 1775 — in der Obhut Percy's befunden hat. Nur durch die starke Inanspruchnahme Percy's auf andern Tätigkeitsfeldern entgingen die kostbaren Fragmente Herd's ungeglättet und unverwässert der bereits drohenden Dichterfeder des betriebsamen Seelsorgers des Herzogs von Northumberland.[1])

Nichols's Percy-Dokumente sind in den Bänden VI—VIII seiner *Illustrations of the Literary History of the Eighteenth Century*, 1831—1858, erhalten. Eine ausführliche Analyse ihres Bestandes kann hier aus Raumrücksichten nicht gegeben werden, auf die zunächst belangvollsten Briefgruppen sei aber doch kurz hingewiesen. Es sind dies meines Er-

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[1]) s. meine Ausgabe der *Songs from David Herd's Manuscripts*, Edinburgh, 1904, ss. 8—29.

achtens: in Band VI: Briefe an und von John Nichols (1745—1822); 1779—1808,[1]) ss. 564—591;[2]) in Band VII, der in seiner Gesamtheit Percy und seinem Freundeskreis gewidmet ist, auf die Korrespondenzen mit James Grainger (1724—1766); 1756—1766, ss. 240—295; in vielfältigem inneren Zusammenhang damit stehen die gerade literarhistorisch besonders wichtigen, zeitlich allerdings viel späteren Briefe von und an Robert Anderson (1752—1830); 1798—1811, ss. 71—233;[3]) an Thomas Birch (1705—1766); 1763—1765, ss. 567—578; von George Ashby (1724—1808); 1769—1774, ss. 385—394; von und an James Boswell (1740—1795); 1784—1790, ss. 302—314 — Gegenstand dieses Briefwechsels ist Samuel Johnson — von und an George Steevens (1736—1800); 1788—1797, ss. 1—36 — die beiden letztgenannten Korrespondenzen gehören vornehmlich der Periode von Percy's bischöflicher Wirksamkeit (seit 1782) an und ragen damit aus dem uns gegenwärtig näher beschäftigenden zeitlichen Rahmen heraus —; in Band VIII: die Briefe von und an John Pinkerton (1758—1826); 1778—1794, ss. 93—150, die sich auch in der von Dawson Turner 1830 herausgegebenen *Correspondence of Mr. Pinkerton* finden. Auf sie läßt Nichols die ***Miscellaneous Correspondence of Bishop Percy*** folgen (ss. 151—432), die ebenfalls zum überwiegend größten Teil in der Zeit nach 1782 geschrieben wurde. — Die Sachlage, die sich aus dem Vorstehenden entnehmen läßt, ist somit die, daß Briefe von und an Percy zwar in beträchtlicher Anzahl bereits vorliegen, Briefe, in denen er, wie Furnivall sagt, einen Teil seiner Lebensgeschichte niedergelegt hat,[4]) daß aber ein Bruch in der Überlieferung gerade die Anfänge seines Wirkens, etwa bis zum Erscheinen der ***Reliques***, vor uns verbirgt. Nur für seine schließlich doch erst in dritter und vierter Linie Aufmerksamkeit erfordernden Beziehungen zu Grainger halten wir die brieflichen Zeug-

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[1]) Jahreszahlen des ersten und des letzten Briefes; die Lebensdaten der Korrespondenten stehen in runden Klammern.

[2]) fortgesetzt in Bd. VIII, ss. 69—90, bis 1809

[3]) vgl. Anm. zu Brief II, 47.

[4]) Hales-Furnivall, I, s. XXXVI, A. 3.

nisse in Händen. Daß weiteres Material vorhanden war, wußte auch Pickford, doch scheint weder er noch Furnivall über oberflächliche Kenntnisse dieses sorgfältig gehüteten Familiengutes hinausgekommen zu sein.[1]) Jetzt läßt sich das Fehlende mit Hilfe der im Britischen Museum lagernden handschriftlichen Hinterlassenschaften Percy's mit genügender Vollständigkeit ergänzen.

Wir verfügen dort, wenn wir, wie es hier geschehen muß, die Percy-Shenstone Korrespondenz in den Mittelpunkt des Interesses rücken, nunmehr über zwei MS.-Reihen: die Percy-Papers und die Shenstone-Papers.

Auf die Shenstone-Papers kann hier nur ein flüchtiger Blick geworfen werden. Sie enthalten Briefe an Freunde und Freundinnen wie Jago, Graves, J. S. Hylton, Lady Luxborough, und, besonderer Beachtung wohl würdig, seine Korrespondenz mit dem unternehmenden und damals schon führenden Verleger und fruchtbaren Schriftsteller Robert Dodsley (Ms. Add. 28 959). Sie beginnt am 1. Oktober 1747 und bricht mit dem 3. April 1759 ab, enthält aber nur drei Briefe von Shenstone an Dodsley.[2]) Dodsley's Briefe, zum großen Teile aus der Unrast des stark in Anspruch nehmenden Londoner Geschäftes heraus geschrieben, kontrastieren lebhaft mit der unangefochtenen Bedächtigkeit der bis in die Federführung hinein peinlichst ausgeglichenen Schreiben Shenstone's. Sie streben nach Geist und Witz, werden nicht ganz selten großstädtisch frivol und versuchen vergeblich, den Träumer zwischen ländlichen Gottheiten und Menschen zu beschwingterer Tätigkeit anzufeuern. So weit sie reichen, erfahren wir aus ihnen mancherlei über Shenstone's beratende und bereichernde Mitarbeiterschaft an der *Collection of Poems by Several Hands,* über die *Schoolmistress* und über Dodsley's eigene Werke, besonders über die mannigfaltigen Schicksale seiner Cleone-Tragödie.[3]) Der Briefwechsel hat, ebenso wie die Percy-Shenstone Korrespondenz, zur Illustrierung der Lebensgeschichte eines weiteren

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[1]) ebenda ss. XLIX—L.

[2]) vom 4. 3. 1755 (fol. 38), 23. 3. 1755 (fol. 39) und vom 21. 12. 1757 (fol. 87a—88b).

[3]) vgl. Anm. zu Brief IV, 48 ff.

Mitglieds dieses Kreises gute Dienste geleistet: R. Straus konnte in seiner Monographie über den berühmten Birminghamer Kunstdrucker John Baskerville mehrfach mit Vorteil darauf Bezug nehmen.[1])

Die Percy-Papers dürften wohl zum Teil mit den Archivstücken identisch sein, die Pickford auf s. L seiner biographischen Abhandlung kurz erwähnt: der Bischof habe, heißt es dort, beim Ausbruch der irischen Rebellion vom Jahre 1798 einen Teil seiner Korrespondenz nebst wertvollen Büchern zu gefahrloserer Aufbewahrung seiner Tochter, Mrs. Barbara Isted, nach Ecton House bei Northampton übermittelt.[2]) Kurz nach dem so lange verhinderten und verzögerten Erscheinen des Folio-Ms. kamen die Percy-Shenstone Korrespondenz und sein Briefwechsel mit Richard Farmer in den Besitz des Britischen Museums. Die übrigen dort befindlichen Percy-Papers wurden einige zehn Jahre später (1884) bei der Versteigerung seines Nachlasses hinzuerworben und bilden jetzt die Serie der MSS. Additional 32323—32 339. Damit ist die gesamte Materialmasse keineswegs erschöpft: vereinzelte Briefe und ganze Gruppen sind in nicht unbeträchtlicher Anzahl auch unter den späteren Erwerbungen des Britischen Museums enthalten.[3]) Ich muß auf die vorzüglichen Indices zu den *Additions to the Manuscripts in the British Museum* verweisen. Um eine Vorstellung von dem literarhistorischen Werte dieser Sammlungen zu geben, möchte ich nur auf die folgenden, hier in chronologischer Anordnung genannten Hss. aufmerksam machen:

Add. **32 336** u. **32 337**: Kurze Aufzeichnungen in Tagebuchform von Percy's Priesterweihe am 16. Juni

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[1]) Ralph Straus and R. K. Dent, *John Baskerville*, London, 1907.

[2]) s. auch Gaussen's *Percy*, s. 242.

[3]) Daß sich auch anderweitig Percy-Hss. finden würden, war zu erwarten. Miss Gaussen haben z. B. solche aus der Bibliothek des Herzogs von Northumberland in Alnwick-Castle vorgelegen. a. a. O. s. 93. Anm. Leider unterläßt sie jede nähere Charakterisierung dieser und anderer von ihr benutzter Dokumente. — Eine bedeutende Sammlung von Percy-Mss. erstand 1884 die Bibliothek der Harvard University. Auch hierüber kann ich noch keine näheren Aufschlüsse geben.

1753 bis zu seinem Tode (1811). Fast tägliche Fixierung einzelner Ereignisse, Bemerkungen über abgestattete und empfangene Besuche, Reisen, Auslagen, Bücher und schriftstellerische Arbeiten. Im zweiten Teile, von fol. 145 b an: Excerpta Miscellanea, geistlich und weltlich, prosaisch und poetisch, dabei auch mehrere eigene Übersetzungen und Dichtungen.

Add. **28221**: Briefwechsel mit William Shenstone. 24. November 1757 bis 16. Januar 1763. Im Folgenden abgedruckt.

Add. **32330**: Briefwechsel mit Evan Evans (1731—1789). 21. Juli 1761 — 15. Oktober 1776; außerdem mehrere Briefe von Rice Williams an Percy und an Evans: 12. März 1761 — 14. August 1761. s. Anm. zu Brief XXX, 39 ff. Die Briefe gestatten einen vollkommenen Einblick in die wallisischen Studien Percy's und berühren neben andern damit verbundenen Fragen auch häufig Macpherson's Ossian-Dichtungen, die sowohl Percy als Evans als unecht erkennen und scharf beurteilen. Die Schreiben von beiden Seiten sind meist sehr ausführlich und neben dem rein sachlichen auch von großem allgemeinem Interesse.

Add. **28222**: Briefe an Richard Farmer, D. D. (1735—1797). 1792 (Frühjahr) — 21. Januar 1773. Von Farmer's Briefen an Percy sind in der Hs. nur vier erhalten, der letzte vom 18. Februar 1773. Inhaltlich beziehen sie sich meist auf Percy's Forschungen zur englischen Literatur und Altertumskunde, in erster Linie auf das in den *Reliques* verarbeitete oder zu verarbeitende Material; die mit Shakespeare zusammenhängenden Stücke treten in den Vordergrund. Nach Erscheinen der ersten Ausgabe der *Rel.* (1765) folgen nervöse Anfragen

über die Aufnahme, die das Werk bei dem Cambridger Kreise gefunden habe. Die starke Wirkung von Hurd's *Letters on Chivalry and Romance* tritt zutage: Forschungen zu einer Ausgabe der Gedichte Surrey's finden hier ihren Niederschlag. Auch Persönliches erfahren wir mancherlei, besonders über die Mitglieder des Johnson'schen Kreises und über Londoner Ereignisse: Percy hat dem Prozesse gegen William, fünften Lord Byron wegen seines etwas fragwürdigen Duells mit Mr. Chaworth beigewohnt und hält die erfolgte Freisprechung für berechtigt (Brief vom 20. April 1765; fols. 53[a]—54[b]).[1])

Add. **32331**: Briefe an Sir David Dalrymple, späteren Lord Hailes, in Edinburgh (1726—1792). 10. November 1762 — 19. Juni 1783. Auch in dieser Sammlung finden sich nur vier Briefe von Sir David an Percy. Inhaltlich berühren sie sich vielfach mit den Briefen der Farmer Korrespondenz, doch nehmen Balladenfragen mehr Raum in Anspruch, daneben das Interesse an spezifisch schottischen Dichtern (Dunbar, Ramsay) und die Bemühungen um das für die *Rel.* anzufertigende Glossar. Über die Balladennachahmung Hardyknute handeln Briefe vom 1. und vom 20. August 1763; aus dem Briefe vom 16. Juni 1763 erfahren wir, daß Percy Sir David die gewaltige Ballade *Sir Patrick Spence* verdankt. Am 30. August 1763 bittet Percy um Aufschlüsse über die Persönlichkeit und die Geschichte dieses Helden. Eine Beschreibung des Folio-Ms. wird auf fol. 36[a]—37[b] gegeben (vom 8. September 1763). Später hören wir von einer geplanten Fortsetzung der *Reliques* in drei weiteren Bänden, die den Titel haben soll: *An-*

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[1]) s. *Works of Lord Byron*; *Letters and Journals,* ed. R. E. Prothero, vol. I, s. 16 Anm.; *Poetry,* ed. E. H. Coleridge. vol. II, s. 17 Anm. 2.

cient English and Scottish Poems, chiefly of the more popular cast, accompanied with some few modern pieces (fol. 91 [a], vom 23. Aug. 1772). Von persönlichen Nachrichten sei der ausführliche Bericht über die letzten Tage und das Ableben Shenstone's erwähnt (fol. 22 [a]—23 [b], vom 13. April 1763). Gegen das Ende zu werden die zeitlichen Abstände zwischen den einzelnen Briefen immer größer: was vorliegt, sind meistens Dankschreiben des Bischofs für literarische Zuwendungen von seiten Lord Hailes's.

Add. **32332**: Briefe George Paton's, Edinburgh (1721 bis 1807), an Percy. 21. März 1768 bis 6. Oktober 1778. Die Originale der entsprechenden Schreiben Percy's an Paton befinden sich in der Advocates' Library, Edinburgh, und wurden danach von James Maidment in seinen anonym erschienenen *Letters from Thomas Percy, D. D. . . . John Callander of Craigforth, Esq. David Herd, and Others, to George Paton,* Edinburgh 1830, abgedruckt. Der stets hülfsbereite, liebenswürdige Bücherkenner und Bücherfreund bewährt in diesen Briefen auch Percy gegenüber sein reiches, uneigennützig verwertetes Wissen, das ihm, dem nach keinerlei literarischen Ehren Trachtenden, ein gutes Andenken neben Percy's namhafteren Beratern und Mitarbeitern sichern sollte.[1])

Anderes handschriftliches Material kann an dieser Stelle nur erwähnt werden, so die genealogischen Untersuchungen Percy's zur Geschichte des Hauses von Northumberland und die damit verbundenen unermüdlich fortgesetzten Studien über den Stammbaum seiner eigenen Familie, deren Zugehörigkeit zu einer Seitenlinie des adligen Hauses nicht ohne schwerwiegende Gründe in Abrede gestellt werden dürfte.[2])

[1]) vgl. hierzu das auf s. XIV über den Inhalt der Percy-Paton Korrespondenz Mitgeteilte.

[2]) s. Wheatley's Ausgabe der *Rel.* I, s. LXXI, Anm. und Gaussen, a. a. O. ss. 4—5.

Sie sind in den Hss. Add. 32 326—32 328 enthalten und umschließen nebenbei manche wichtige und köstliche Bruchstücke, die nur auf die Hand des Bearbeiters warten, um die bisher so dürftig aussehende Jugendgeschichte Thomas Percy's mit Farbe und Leben zu erfüllen;[1]) so endlich die zahlreichen, noch nicht genannten Schreiben an Verwandte und Freunde, von Gönnern, Interessenten und Mitarbeitern (Hss. Add. 32 333—32 335; 32 329; 34 756 u. a. m.), zum Teil aus den späteren Jahrzehnten seines Lebens, deren Analysierung hier gleichfalls weder möglich noch statthaft wäre. Genüge es festzustellen, daß, von Dürftigkeit weit entfernt, der zukünftige Biograph Percy's, der hoffentlich nicht mehr allzu lange auf sich warten läßt, gerade für diese frühe Periode seines Lebens gegen eine gewisse Überfülle an Dokumenten anzukämpfen haben wird. —

Shenstone, dessen klares und kluges Urteil jederzeit Beachtung verdient, hat Percy nach Eingang seines ersten Briefes an ihn, gleichsam um sich die Persönlichkeit seines neuen Korrespondenten recht eindrucksvoll zu vergegenwärtigen, drei Eigenschaften zugesprochen: Genius, Learning and Vivacity.[2]) Wir wissen, daß man mit dem Begriff Genie etwas freigiebig schaltete und diesen seltensten aller zu verleihenden Werte umso häufiger zuerkannte, je sehnlicher man der Offenbarungen seiner Größe harrte. Auch seine Gelehrsamkeit bestand damals noch mehr in Verheißungen als in Taten; selbst später, als er sein Wissen in lebhaftem Gedankenaustausch vertieft und erweitert hatte, konnte er sich hierin mit Vielen seiner Zeit und seines Kreises nicht messen. Percy war häufig ein glücklicher Anreger, aber niemals ein zünftiger Vollender. Von seinem Temperamente, von seiner nach allen Richtungen hinaustastenden geistigen Regsamkeit reden dahingegen seine Briefe mit lauten Zungen. Es durfte hier so Vieles nur angedeutet werden, daß es wohl statthaft ist,

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[1]) Sie sind Miss Gaussen offenbar vollkommen entgangen; dagegen teilt sie aus der Gruppe Add. 32 333—35 gelegentlich Einiges mit; sie enthält Briefe P.'s an Mrs. Percy, an seinen Vetter W. Cleveland und Briefe der Herzogin von Northumberland an P.

[2]) s. Brief I, 42**.

für dieses gerade in der Zeit vor der Veröffentlichung der *Reliques* stark hervortretende, fast unruhige Ringen und Streben noch ein Zeugnis im Wortlaut mitzuteilen, das ich der im Vorstehenden charakterisierten Korrespondenz Percy's mit Evans entnehme (Ms. Add. 32 330). An ihn schreibt Percy am 14. August 1762:

> [**39 a**] I observe, with you, a remarkable similarity between the Old Runic & your British pieces. As the Five Pieces of Runic Poetry will be fit[1]) for publication tow^ds Mich.-mas:[2]) I wish you would get ready such another [**39 b**] Collection of British Poetry[3]) to follow it in due time, while the curiosity of the public is fixed on these subjects. And when all these Pamph^ts have had their day, then throw them into a Volume: Under some such Title as this, "Specimens of the ancient Poetry of different nations". — I have for some time had a project of this kind, and with a view to it am exciting several of my friends to contribute their share. Such a work m^t fill up[4]) two neat pocket Volumes. Besides the Erse Poetry, the Runic Poetry, and some Chinese Poetry that was published last winter at the end of a book called Hau Kiou Choaan or the Pleasing History 4 Vol^s — Besides these I have procured a MS. translation of the celebrated Tograi Carmen from the Arabic: and have set a friend[5]) to translate Solomon's Song afresh from the [**40 a**] Hebrew, chiefly with a view to the poetry; this also is printing off & will soon be published in a shilling pamphlet. Then I have myself gleaned up specimens of East-Indian Poetry, Peruvian Poetry, Lapland Poetry, Greenland Poetry, and inclosed I send you one specimen of Saxon Poetry...

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[1]) be fit *über gestr.* ready.

[2]) *die Five Pieces erschienen 1763. s. Brief* XVII, 18 ff. *mit Anm.*

[3]) Coll. of Br. P. *über gestr.* pamphlet.

[4]) fill up *über gestr.* compose.

[5]) *vor* friend *ist* learned *gestr.* — *Der Freund war R. Binnel. s. Anm. zu Brief* VII, 18.

Und ganz ähnlich zwei Jahre später, nach dem Empfang von Evans's *Specimens of the Poetry of the Antient Welsh Bards*, am 23. Juli 1764:

> **[98b]** My Solomon's Song was undertaken wth an eye to a design I sometime ago communicated to you, viz., to exhibit Specimens of the Poetry of various[1] nations in a series of Literal Translations. Some Chinese Poetry I published some time ago was the first.[2] My Runic was the second.[3] Salomon's[4] Song as a Sample of Hebrew Poetry is the third.[5] Your Welsh Poetry carries on the same design. I have in Petto Arabic Poetry, Green-land Poetry, Lapland Poetry, Northamerican, Peruvian &c. &c. &c.

Die ossianischen Gedichte finden in dieser zweiten Liste wohl deshalb keine Erwähnung mehr, weil sich Percy inzwischen von ihrer Unechtheit vollkommen überzeugt hatte. In klarer logischer Zugehörigkeit fügte sich im nächsten Jahre als fünftes Glied die Sammlung heimischer Dichtungen an die Kette an: die *Reliques of Ancient English Poetry*, die nicht nur künstlerischen, sondern in ihren wissenschaftlichen Beigaben, Essays und Einleitungen auch gelehrten Neigungen entgegenkamen. Als Vorstufen zu ihnen haben Percy's mehr oder weniger weit geförderte Arbeiten an den Werken des Herzogs von Buckingham (1761) und des Earls von Surrey (1763) zu gelten; in ihrer geistigen Nachfolge werden das *Household Book of the Earl of Northumberland in 1512* (1768) und die *Northern Antiquities* (1770) aus dem Französischen des P. H. Mallet veröffentlicht, so daß sich das Lebenswerk des Mannes als der Ausdruck eines weitumfassenden, in seiner Einheitlichkeit bisher noch nicht gewürdigten Planes darstellt, aus dem Vorklänge Herderscher Humanität und Völkerliebe deutlich vernehmbar hervortönen. Mögen auch die einzelnen Vollbringenschaften in ihrem absoluten Werte weit von ein-

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[1]) various *über gestr.* all.

[2]) Some *bis* first *über der Zeile.*

[3]) second *statt ursprünglichem* first.

[4]) *vor* Sal. *ist* My *gestr.*

[5]) third *über urspr.* second.

ander abweichen, so enthält doch jede von ihnen etwas von der anregenden Kraft einer wahrhaft lebenerweckenden Eingebung. In ihrer Gesamtheit aber bilden sie den Königsgedanken der Jugend Thomas Percy's.

III.

Der beträchtlichen und in jedem Sinne bedeutenden Menge des Überlieferten gegenüber fällt der Entschluß, sich auf einen so kleinen, wenn auch nicht geringen Ausschnitt des Ganzen, wie die Percy-Shenstone Korrespondenz zu beschränken, schwer genug. Unwillkürlich lockt und reizt das bereitliegende Material zu weiterem Vordringen, und jeder Schritt wird durch unerwartete Ausblicke und neue Färbungen reich belohnt. Nachdem aber die Wahl einmal getroffen ist, tritt die Verpflichtung sie zu begründen in unabweisbare Nähe.

Manches spricht von selbst dafür. Zunächst enthält Percy's Briefwechsel mit Shenstone seine frühesten uns erhaltenen literarischen Äußerungen. Nur einige wenige Briefe von und an Grainger stehen, wie bereits erwähnt, zeitlich neben ihm. Er zeigt uns den lebhaft Werdenden, der dem in voller von ihm zu erlangender Reife beharrenden und behaglichen Shenstone erst bittend und fast unterwürfig, dann, mit schnell wachsenden Schwingen, selbstbewußter, wenn auch immer bescheiden, gegenüber tritt. Am Ende wird aus dem Ratsucher, dem gutes weltliches Gelingen und ein großer, fruchtbarer Gedanken die Kräfte stählen, bisweilen, wenn auch ohne sichtbaren Erfolg, der Ratbieter. Weiter ist diese Korrespondenz in ihrer Art die vollständigste: beide Seiten kommen ausgiebig zum Worte; das Schwergewicht des Interesses verteilt sich gleichmäßig. Dementsprechend ist sie auch die harmonischste. Sie gehört in ihren wesentlichen Teilen der kurzen, nur vierjährigen Frist von 1758—1762 an und bildet den klaren Niederschlag einer treu gepflegten Freundschaft, die nicht viel früher angeknüpft wurde und durch den Tod Shenstone's am 11. Februar 1763 vorzeitig ihren natürlichen Abschluß fand. Auf

diese Weise gewinnt sie eine innere Geschlossenheit in zeitlicher Beziehung, zu der eine wohltuende Vollendung in der äußeren Gestaltung willkommen hinzutritt: Percy selbst hat sie in späteren Jahren offenbar mehrfach durchgearbeitet und ihr dabei mit liebender Sorgfalt die reinlich abgerundete und ausgeglichene Form gegeben, die wir bei Schriftwerken des achtzehnten Jahrhunderts nur ungern vermissen. Nicht aus den Augen verloren werden darf ferner der Umstand, daß Percy in diesem Briefwechsel mehr als sonst mit einem Künstler in Gedankenaustausch tritt; daß hier Gesichtspunkte zur Geltung kommen, die in erster Linie nicht von den Interessen des Literarhistorikers oder des Altertumsforschers, sondern von denen des Dichters bestimmt werden, einerlei, wie hoch oder wie gering wir sein schöpferisches Vermögen und die Wirkungen des von ihm ausgehenden Einflusses jetzt veranschlagen wollen.

Nicht ohne innere tiefe Berechtigung wird deshalb Shenstone in der Vorrede zu den *Reliques* ein Ehrenplatz angewiesen, der ihn vor andern Mitarbeitern wie dem Edinburgher Juristen Sir David Dalrymple, dem Literarhistoriker Thomas Warton, dem als Shakespeareforscher rühmlichst bekannten Richard Farmer, dem Historiker Thomas Birch, dem Lexikographen Edward Lye, ja sogar vor dem großen Samuel Johnson selbst, auszeichnet. Ihrer aller Unterstützung war unschätzbar und durchweg von der wohlwollendsten und uneigennützigsten Anteilnahme an dem neuen Unternehmen des unermüdlich anfragenden und danksagenden jungen Geistlichen getragen, aber sie beschränkte sich auf Nachrichten historischer Art und auf die so überaus wichtige Beschaffung von Material, auf Abschriften und Mitteilung einzelner Stücke, die dem Herausgeber der *Reliques* unbekannt oder nicht leicht zugänglich waren. Darf man also den starken Zustrom antiquarisch-gelehrter Elemente bei der Entstehungsgeschichte der *Reliques* schon deshalb nicht aus dem Auge verlieren, weil er der spezifischen geistigen Veranlagung Percy's durchaus entsprach, so muß doch eine bemerkenswerte innere Förderung von diesen Seiten her in Abrede gestellt werden. Hierin aber, im Allgemeinen und im Künstlerischen, erkennen

wir den eigenartig bestimmenden Einfluß, den Shenstone auf die Sammlung ausgeübt hat.

Von ihm heißt es in der Vorrede:

> The plan of the work was settled in concert with the late elegant Mr. Shenstone, who was to have borne a joint share in it had not death unhappily prevented him: Most of the modern pieces were of his selection and arrangement, and the Editor hopes to be pardoned if he has retained some things out of partiality to the judgment of his friend. (*Rel.* s. 10).

Mit dieser im Hinblick auf die wahre Sachlage eher etwas zurückhaltenden Anerkennung ist aber die Fußnote des jüngeren Thomas Percy, des Herausgebers der vierten Auflage der *Reliques* (1794), zu lesen, in der, unter Verweisung auf den inzwischen (1769) veröffentlichten Band Shenstone'scher Briefe, gesagt wird:

> That the Editor hath not here under-rated the assistance he received from his friend, will appear from Mr. Shenstone's own letter to the Rev. Mr. Graves, dated March 1, 1761. See his Works, Vol. III. Letter CIII. It is doubtless a great loss to this work, that Mr. Shenstone never saw more than about a third of one of these volumes, as prepared for the press. (a. a. O. ss. 815—816).

In dem hier herangezogenen Briefe an Graves erwähnt Shenstone eine Reihe von Neuerscheinungen, vornehmlich aus dem ihm nahestehenden Kreise Dodsley-Baskerville, und berichtet bei dieser Gelegenheit auch von dem Vorhandensein des Folio-MS. und dem Unternehmen Percy's, 'our best old ballads' in drei Bänden herausgegeben. Er (Percy) habe zu diesem Zwecke schon mit James Dodsley in Unterhandlungen gestanden und sei für das Vorhaben als durchaus kompetent zu erachten. Und nun fährt Shenstone in dem selbstbewußt autoritativen Tone, der hier und da die allzu wortreiche und weichliche Eleganz seiner langatmigen Briefe wohltuend unterbricht, fort:

> I proposed the scheme for him *myself*, wishing to see an elegant *edition* and good collection of this kind. — I was also to have assisted him in selecting and

rejecting; and in fixing upon the best readings — But my illness broke off our correspondence, the beginning of winter — and I know not what he has done since. (*Letters*, s. 363).

Gegen das zu viel Behauptende: I proposed the scheme for him *myself* wendet sich der letzte Satz der Fußnote in den *Rel.* von 1794.[1]) Daß aber Shenstone dem Werden der *Reliques* besonders nahe gestanden hat, ergibt sich aus den zitierten Stellen zur Genüge und ist, gestützt auf sie, von der literarhistorischen Forschung auch gebührend festgestellt worden.[2]) Wie weit sich sein Einfluß erstreckte und in welche Form er sich kleidete, erhellt im einzelnen aus den hier abgedruckten Briefen. Darüber gleich noch ein paar Worte mehr.

Daß durch diese enge Verbindung mit einem Werke wie die *Reliques* die Persönlichkeit Shenstone's eine Bedeutung gewinnt, die ihr sonst nicht zugestanden wird, bleibe nicht unerwähnt. Seinen Dichterruhm scheint schon die auf ihn folgende Generation resorbiert zu haben, und so lebte der Verfasser der *Schoolmistress* in der Literaturgeschichte fort, wenig gescholten und selten gepriesen, als der harmlose und behäbige Besitzer der *Leasowes,* der in gehaßten Wintern viel las und korrespondierte, von seinen Freunden geschätzte Vogelbildchen entwarf und aquarellierte und endlos an der Filigranarbeit seiner Elegieen, Idylle, Pastorale und andrer feiner Sächelchen herumfeilte; der aber den hochwillkommenen Sommer der ihm weit mehr ans Herz gewachsenen Beschäftigung mit seiner „ferme ornée" widmete, Haine und Aussichtsstellen schuf, Kaskaden in Seen und Seen in Kaskaden umwandelte, lieben Freunden zu Ehren traulich ver-

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[1]) s. auch Percy's Brief an R. Anderson vom 1. 7. 1799 in Nichols's *Illustrations* VII, s. 79.

[2]) vgl. z. B. [Graves's] *Recollection,* 1788, ss. 162—163; R. Southey's *Specimens of the later English Poets*, 1807, Bd. II, s. 306; G. Gilfillan's *Life and Poetry of W. Sh.*, 1854, s. XVII; Pickford im Folio MS. I, s. XXXV; Phelps, *Beginnings of the English Romantic Movement*, 1893, ss. 130—131; H. A. Beers, *A History of English Romanticism in the Eighteenth Century*, 1899, ss. 139 u. 287; O. Daniel in seiner Dissertation über Shenstone's *Schoolmistress,* Berlin, 1908, s. 1.

borgene Ruheplätzchen auftat, den großen Klassikern der Pastoraldichtung Urnen mit wohlgefügten Inschriften zueignete, und allenthalben, im Laube keusch verborgen, gypserne Nymphen und Najaden, Göttinnen, Faune und Amoretten aufstellte, so daß es ihm wohl mitunter am Nötigen gefehlt haben mag, um das Dach seines eigenen Wohnhauses wasserdicht zu halten. Dieser liebenswürdige Sonderling verrät aber in seinem Briefwechsel mit Percy eine solche Vielseitigkeit der Anteilnahme und eine so beträchtliche Schärfe des Verständnisses für die künstlerischen Forderungen und Bestrebungen seiner Zeitgenossen, daß sein Abdruck nicht nur einer klaren Kennzeichnung dieser Strömungen zum Vorteil gereicht, sondern auch unsere Auffassung von dem Werte seiner schriftstellerischen Gesamttätigkeit erhöht und als ein Akt der ausgleichenden Gerechtigkeit seinem Andenken gegenüber gelten mag.

Gleich das erste Dokument, ein Schreiben Percy's, rückt uns das von vielseitigen Interessen durchflutete geistige Leben der Hauptstadt in fast körperlicher Unmittelbarkeit vor die Augen. Der aufgeweckte, erst in seinem neunundzwanzigsten Lebensjahre stehende Kaplan des gräflich Sussex'schen Hauses frühstückt bei Robert Dodsley, dessen Verlag und persönliches Ansehen in erfreulichem Aufblühen begriffen sind. Die seit langem beliebte *Collection of Poems by Several Hands,* dieses Repositorium von allem, was von der reichen Ernte lyrischer, epigrammatischer, satirischer und moralisierend-epischer Erzeugnisse aus der ersten Hälfte des Jahrhunderts aufbewahrenswert erschien, soll eine neue und erweiterte Auflage erleben. Die Post aus dem Norden ist eingelaufen und hat, nach langem Mahnen und Drängen von Seiten Dodsley's, endlich Korrekturbogen mit Besserungsvorschlägen Shenstone's gebracht, die nun mit aller ihm gebührenden Ehrerbietung durchgenommen und erwogen werden. Unter den neuen Männern des sechsten Bandes befand sich diesmal auch Thomas Percy mit zwei Beiträgen, bei denen der Meister des krystallklar geschliffenen Ausdrucks natürlich nicht alles anstandslos gebilligt hatte. Percy läßt den Tag nicht alt werden, ohne dem ihm seit kurzem auch persönlich

bekannten Gönner mitzuteilen, daß er die Mehrzahl der ihm erteilten Ratschläge dankbar angenommen und nur hier und da, aus begreiflicher Autoreneitelkeit, es gewagt habe, an der ursprünglichen Fassung festzuhalten. Dann folgen literarische Mitteilungen verschiedener Art: Johnson hat seine Arbeiten an dem neu herauszugebenden Shakespeare erst bis zum zweiten Bande gefördert; daneben trägt er sich aber mit dem Plane einer großen literaturkritischen Zeitschrift. Mr. Shenstone's gütigst geliehenes Exemplar der Oden Gray's ist leider so zerlesen, daß es das Zurückschicken nicht mehr wert ist; als Entschädigung erlaubt sich Percy, ihm die Aufsehen erregenden *Epistles of Aristippus* zu übersenden. Schließlich ein PS.: könnte Percy nicht die Ballade *Gil Morris*, die ihm Shenstone bei ihrem letzten Zusammensein vorlas, zur Kollationierung mit einem *Child Maurice* in einer kuriosen, ihm gehörigen Balladenhandschrift geliehen bekommen? 'Mr. Johnson', schreibt Percy, 'has seen my MS. & has a desire to have it printed'.[1]) Dies ist zweifellos die erste Erwähnung des berühmten MS. Shenstone gegenüber. Wir bemerken aber gleichzeitig, daß sich dieser schon früher, aus eigenem Antriebe, wahrscheinlich unter dem Einfluß schottischer Freunde, mit englisch-schottischer Balladenpoesie beschäftigt hatte.

Der Grundton, den dieser Brief anschlägt, bleibt auch für den weiteren Verlauf der Korrespondenz kennzeichnend: in allgemein angeregter geistiger Atmosphäre kreuzen und berühren sich die mannigfaltigsten Interessen. Johnson's schwerfällige Titanengestalt beherrscht achtunggebietend den Hintergrund. Percy drängt sich, kleiner Zwischenfälle ungeachtet, an seine Seite; Shenstone, selbst der Mittelpunkt eines keineswegs unbeträchtlichen Kreises, bemüht sich mit fast ängstlicher Sorge um seine Gunst, als ob er geahnt oder gewußt hätte, wie unsympathisch seine dem Allgemeinwohl so wenig nutzbringende Lebensführung seinen späteren Biographen schon damals berührte. Johnson's Schriften aus früheren Jahren, wie die Vision von Theodor dem Eremiten und die Aufsätze des Rambler haben von ihrer Mustergültig-

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[1]) s. Brief I, 54–55.

keit noch nichts eingebüßt, und wir sind Zeugen des Erscheinens seines im Osten spielenden lehrhaften Romanes *Rasselas*, neben dem der inhaltlich weit spannendere, romantisch bewegtere *Almoran and Hamet* weder nach dem Urteile Percy's noch nach dem Shenstone's bestehen kann. Auch seinen schriftstellerischen Zukunftsplänen — es handelt sich dabei in erster Linie um den Shakespeare — bringt Shenstone die günstigste Voreingenommenheit entgegen.[1]) Von den andern Mitgliedern des Londoner Kreises ist uns sofort der vielseitig wirkende Robert Dodsley näher getreten. Sein schöpferisches Vollbringen erreichte damals mit der unter Schwierigkeiten durchgesetzten Aufführung der *Cleone* seinen Höhepunkt. Die Aufregung des damit zusammenhängenden Theaterkonfliktes, aus dem Dodsley triumphierend hervorgeht, teilt sich auch Shenstone mit, der, von Graves unterstützt, das Drama seines Freundes mit einem Epilog versieht und an seinen Schicksalen den regsten Anteil nimmt. Sein nächstes Unternehmen, eine Fabelsammlung, die in Birmingham von Baskerville gedruckt wird, reift unter friedlicheren Sternen heran, und wiederum gehört Shenstone zu seinen Beratern und Helfern. Doch bleibt der Belang von Dodsley's produktivem Wirken hinter seiner frisch zugreifenden, unternehmenden und vielbefruchtenden Verlegertätigkeit zurück, die in sich selbst ein nicht zu übersehendes Kapitel englischer Literaturgeschichte ausmacht. Wie Percy rastlos von Arbeit zu Arbeit drängt, hat der vorhergehende Abschnitt dieser Einleitung wenigstens andeutungsweise dargetan. Zunächst beschäftigen ihn eigene Dichtungen. Daneben betätigt er sich für Grainger's Übertragung des Tibull und verwendet, wohl hierdurch angeregt, viel Zeit und Mühe auf eine Übersetzung der heroischen Episteln Ovid's. Dann aber treten die Werke in den Vordergrund, die in ursächlichem Zusammenhang allmählich zu dem Gipfel der *Reliques* hinleiten. Von diesen selbst abgesehen bringt uns der Briefwechsel mit Shenstone deren zwei näher: den chinesischen Roman *Hau Kiou Choaan* (1761) und die in demselben Jahre begonnenen, aber

[1]) s. Brief II, 42—46.

erst zwei Jahre später veröffentlichten *Five Pieces of Runic Poetry*. Dagegen ist Shenstone selbst als Dichter fast verstummt. Mit übertriebener Sorgfalt widmet er sich der Abfassung kleiner Gelegenheitskompositionen, freilich auch der Durchsicht seiner gesammelten Schriften, die er der Welt in äußerlich und innerlich vollendetster Gestalt darzubringen gedenkt. Wäre ihm die Verwirklichung dieses Planes beschieden gewesen, so hätten wir zweifellos, um mit Percy zu reden,[1]) ein wahrhaft klassisches Werk erhalten. Dem engeren und weiteren Freundeskreise leiht er unermüdlich gern entgegengenommenen Rat und Unterstützung. Seiner Beziehungen zu Dodsley wurde bereits Erwähnung getan. John Baskerville, der berühmte Birminghamer Kunstdrucker, stand ihm nicht weniger nach. Im Verkehr mit ihm kam nicht nur sein philologisches Wissen und seine literarische Einsicht, sondern auch sein feines Verständnis für Malerei, Radierung und kunstgewerbliche Dinge zur Geltung. Die Ereignisse der zeitgenössischen Literatur verfolgt er mit wachem, dem Neuen entschieden zugeneigten Geiste. In dem vorliegenden Briefwechsel ist es fast immer Shenstone, der, offenbar von Dodsley gut und rasch versehen, Rede und Diskussion auf die letzten Erscheinungen hinlenkt. Seine Belesenheitsliste aus den hier in Frage kommenden Jahren umfaßt denn auch eine kleine frühromantische Bibliothek. Daß die ossianischen Gedichte nicht darin fehlen, versteht sich von selbst. Daneben kommt das Interesse an schottischer Dichtung verschiedentlich zum Ausdruck. Mason's stimmungsvolles *Caractacus*-Drama, die Oden Collins's und Gray's, Lord Lyttelton's Totengespräche und Elisabeth Carter's Gedichte erregen seine Aufmerksamkeit. Vernon's bescheidene Dichtung vom Landpfarrer, von Johnson übermittelt, findet freundlichen Beifall. Die neue literarhistorische Arbeitsweise lernt er aus Capell's *Prolusions* kennen. In Young's Sendschreiben über Originalkomposition und in Goldsmith's Essay über die Zeitkultur Europas empfindet und begrüßt er Wahlverwandtschaften eigener Gedankengänge. Historisch beeindruckt ihn Hurd, philosophisch Adam Smith

[1]) s. Brief XLVI. 26.

und Gerard, ästhetisch Burke und Webb, Walpole und Lord Kames — um aus der langen Reihe vorüberziehender Gestalten nur auf einige wichtigere hinzuweisen. Ein wahrer Leseheißhunger ist an die Stelle der erlahmten dichterischen Produktion getreten. Noch in seinem letzten Briefe schreibt er an Percy: 'my mind starves, & I hunger more for a sixpenny Pamphlet y^{n} I do for ye freshest Barrel of Oysters'[1]) — gewiß ein nicht zu übersehendes Zeugnis für geistige Regsamkeit aus dem Mund eines Mannes, der den Wert frischester Austern zweifelsohne nach Gebühr zu schätzen wußte.

Was nun — und hiermit berühren wir die letzte und wesentlichste der hier zu erörternden Fragen — erfahren wir aus der Korrespondenz über den Anteil Shenstone's an der Entstehungsgeschichte der *Reliques*? Sein augenblicklich erwecktes Interesse an dem ihm unterbreiteten Plane erhellt aus dem Antwortschreiben auf den bereits (s. XXVIII—XXIX) herangezogenen ersten Brief Percy's an ihn. Er brennt vor Neugierde, das dort erwähnte MS. mit eigenen Augen sehen und prüfen zu können — 'as there is nothing gives me greater Pleasure than the simplicity of style & sentiment that is observable in old English ballads'.[2]) Die Schlichtheit und Unmittelbarkeit des künstlerischen Ausdrucks der Balladen zogen ihn also an: Eigenschaften, auf deren Bedeutung er in seinen Briefen und höchst geistvollen Reflexionen immer wieder zurückkommt, und die er, wenn auch in anderm Sinne und mit ungleichem Gelingen, auf seine Dichtungen zu übertragen bestrebt war. Des weiteren warnt er Percy davor, irgend etwas aus dem MS. drucken zu lassen, ehe eine Auseinandersetzung mit ihm, Shenstone, erfolgt sei, denn mangelhaft facettiert oder gar in ungeschliffenem Zustande dürfen diese Edelsteine der Allgemeinheit nicht gezeigt werden — soviel stand fest, ehe Shenstone auch nur einen Blick darauf geworfen hatte. Ob freilich die Probe aus dem Folio-MS., die dem Antwortschreiben Percy's[3]) beilag, nämlich Fragmente der Ballade vom ***Gentle Herdsman***, schon Spuren der späteren

[1]) s. Brief XLV, 10—12.

[2]) Brief II, 26—28.

[3]) Brief III.

Verwässerung, in der sie in den *Reliques* erscheint, aufwies, kann bezweifelt werden. Die Einlage ist verloren gegangen. Dafür verschafft uns derselbe Brief willkommene Aufklärung über den Anteil, der Samuel Johnson bei der Entstehungsgeschichte der *Reliques* zukommt: sein beharrliches Drängen, behauptet Percy, und sein Versprechen weitgehender Unterstützung bei der Auswahl und Bearbeitung der Texte, zu denen Johnson außerdem noch Anmerkungen liefern wollte, habe ihn erst zu Veröffentlichungen aus dem MS. bestimmt. Eine später hinzugefügte Fußnote besagt allerdings, daß es, abgesehen von einigen geringfügigen *viva voce* erteilten Winken, bei den schönen Worten sein Bewenden gehabt hat, sodaß für Johnson nur das Verdienst übrig bleibt, einen ersten, kräftigen Anstoß gegeben zu haben, aber unmittelbar darauf, also schon im Jahre 1757, ging die doppelte Rolle des Ermutigers und des Revisors zunächst ungeteilt in die Hände Shenstone's über.

Die auf diese erste Periode lebhafter Erregung folgende zweite des Briefwechsels, vom Frühjahr 1758 bis Oktober 1760, erscheint als eine Übergangszeit, in der die Arbeit an den *Reliques* nur wenig gefördert und das notwendige Interesse an dergleichen Gegenständen auf beiden Seiten durch andere Unternehmungen zunächst paralysiert wurde. Allerhand häuslicher Mühsal und auch einer schweren Erkrankung Shenstone's zu geschweigen, muß daran erinnert werden, daß sich Percy gerade damals, neben seiner Beschäftigung mit chinesischen Dingen und den runischen Stücken, eifrig mit seiner Übertragung der Episteln Ovid's befaßte, die er, wie so manches Andere, zur Revision an Shenstone schickte, in dessen Schreibtisch sie, bis auf geringe Reste, verschollen zu sein scheint. Zur Belohnung für seine Korrekturen verspricht ihm Percy von Zeit zu Zeit beträchtliche Auszüge aus seinem Folio-MS., und so gelangen in dieser seltsamen Koppelung *Edom of Gordon, Boy and Mantle, John de Reeve* u. a. m. an Shenstone's Adresse, um dort gewisse, für uns nicht immer klar auszuscheidende „Verbesserungen“ zu erleiden. Percy seinerseits übersetzt in richtiger Erkenntnis der Gattungszugehörigkeit spanische Romanzen, aber es be-

durfte eines erneuten Besuches bei Shenstone im Sommer 1760, der Gelegenheit zu gründlicher Aussprache gab, um den zähen Fluß so vielfach abgelenkter und unterbrochener Arbeit neu zu beleben.

Erst jetzt, in der dritten Periode, angesichts der bereits zu erörternden Drucklegung des Werkes, drängen die *Reliques* energisch in den Mittelpunkt des Briefwechsels. Man empfindet, wie sie den beiden Freunden ans Herz gewachsen sind, wie besonders auch in Shenstone's gutem und praktischem Verstande etwas wie eine Vorahnung der großen Bedeutung der Sammlung heraufdämmert. Von nun an begegnen in den Briefen Percy's häufig Ausdrücke wie our ballads, our collection, in dankbarer Anerkennung des von Shenstone Geleisteten oder Verheißenen. Zugleich aber machen sich die charakteristischen Unterschiede bei der Verfolgung des eingeschlagenen Weges energisch geltend. In dem jugendlichen Geiste Percy's erwacht die bei seiner mangelhaften wissenschaftlichen Vorbildung gefährliche Stoffsammelwut. Die durch den Inhalt des Folio-MS. gesteckten Grenzen werden durchbrochen. Mitarbeiter werden in dem ganzen vereinigten Königreiche gesucht und gefunden, und sogar Freund Grainger in Westindien soll dem Unternehmen seinen Beistand leihen. 'Thus', schreibt Percy, 'shall we ransack the whole British Empire.'[1]) Trotzdem Shenstone auch in dieser Linie der Betätigung zu wertvoller Unterstützung stets bereit war — ihm fällt das Verdienst zu, den Edinburgher Gelehrten- und Interessentenkreis für das Unternehmen gewonnen zu haben —, versäumt er doch keine Gelegenheit, den Feuereifer Percy's einzudämmen und abzukühlen. Er verliert über der Materie nie das Publikum aus den Augen. Immer wieder kommt er auf seine grundsätzliche Forderung zurück, die Veröffentlichung nicht auf Philologen und Altertumsforscher, sondern auf die elegante anspruchsvolle Lesewelt der Hauptstadt zuzuschneiden. Die Stoffülle darf nicht erdrückend wirken: Qualität nicht Quantität! Die Anordnung hat so zu geschehen, daß der Käufer nicht durch zu viel aufeinanderfolgendes

[1]) Brief XXVIII, 34—35.

Gleichmäßiges ermüdet und abgeschreckt wird. Mitunter empfängt seine Ängstlichkeit sogar einen Stich ins Absurde, wenn er zum Beispiel den Rat erteilt, die *Otterbourne*-Ballade einstweilen zurückzuhalten, bis die Aufnahmefähigkeit des Publikums an den ersten Bänden des Werkes erprobt sei.[1]) Indessen wird das vielfach Negative der Shenstone'schen Kritik reichlich aufgewogen durch das starke Zutrauen, mit dem er, die Erfüllung seiner Forderungen vorausgesetzt, dem sicheren Erfolg der *Reliques* mit einer Glaubensfestigkeit entgegensieht, die Percy über manche schwere Stunde des Zweifels hinweggeholfen haben mag. In den darauf hinzielenden Aussprüchen[2]) ist die gesamte Stellungnahme Shenstone's zu den *Reliques* gleichsam in krystallisierter Form enthalten: seine Freude an dem Gegenstande verbunden mit einem nicht zu unterdrückenden Schauder vor allzu philologischer Behandlungsweise; seine Anpassung künstlerischer Bedürfnisse an den aus rein praktischen Erwägungen nicht zu unterschätzenden Zeitgeschmack; seine Furcht vor Überwucherung des sicher Mitteilenswerten durch nur Altersgeweihtes und sein ausgeprägtes, wenn auch etwas starres Stilgefühl.

Die Vollendung des Werkes, das in so vielen wichtigen Zügen die Spuren seines Geistes trägt, erlebte Shenstone nicht mehr. Während die ersten Druckbogen die Reise zwischen London, Easton Mauduit und den Leasowes zurücklegten, starb er am 11. Februar 1763. In einem Briefe an Grainger, den Percy abschriftlich seiner Korrespondenz mit Shenstone angefügt hat, teilt er dem ferne weilenden Freunde tief ergriffen die Trauernachricht mit und schließt mit den Worten: 'he is gone, yet tho' he is snatched from us, he still survives in our memory, and his fame will survive to ages, when we shall be no more'.[3])

Wie trügerisch, von wieviel Zufälligkeiten abhängig sind nicht die Voraussagungen der Unsterblichkeit! Shenstone's Vollbringen ist zum Schatten einer Erinnerung geworden, seine vielgeliebte Persönlichkeit nicht selten zum Gegen-

[1]) Brief XXXI, 40—47.

[2]) vgl. die Briefe XIX, 15—22 und XXXIV, 5—23.

[3]) Brief XLVI, 28—30.

stande herablassend ironischer Belächelung. Die Gerechtigkeit aber erfordert es, daß wir ihm mit der Feststellung seines tiefgreifenden Einflusses auf das Werden und Wesen der *Reliques* seinen Anteil an dem Fortleben dieses Werkes zugestehen und zurückerstatten. Denn es verdankt seinen Erfolg nicht zum wenigsten seinem treuen und klugen Beistand. Nicht aus dem Kampf gegen den eleganten Zeitgeschmack erklärt sich sein gewaltiger Einfluß, sondern aus seiner Beugung unter ihn. Nicht Gelehrtenarbeit allein, sondern ihre künstlerische Verklärung durch die erweckende und steigernde Tätigkeit eines Percy, eines Burns, eines Scott haben dem konservativen Sinn der Engländer die Schätze ihrer alten Literatur und die in ihnen ruhenden stärkenden Elemente erschlossen. Während aber Burns und Scott in sich selbst trugen, was sie vor gelehrtem Übermaß bewahrte, fand in bedeutungsvoller Frühzeit Percy in Shenstone einen wohlmeinenden Wegleiter, der ihn zur Veröffentlichung der *Reliques* drängte, ihm, als erwachender antiquarischer Heißhunger die Grenzen des Gefälligen zu durchbrechen drohte, die Zügel straffer anzog, und dann doch immer in dem Zögernden die Freude an dem reinen Gold, das ein guter Zufall in seine Hände gespielt hatte, wach erhielt.

Texte

des MS. Add. 28221.



[Fol. **1a** *enthält in Percy's Hand die Notiz:*

26 Letters from Wm Shenstone to The Revd T. Percy — 19 Letters from The Revd T. Percy to W. Shenstone Esq.[1])

Fol. **1b** *unbeschrieben.*

Fol. **2a**: A Correspondence between Wm Shenstone the Poet and the Revd Thos Percy afterwards Bishop of Dromore from 1757 to Feby 1763 when Shenstone died. *größerer Zwischenraum, dann*: Many of the Letters relate to the ancient Reliques of English Poetry *darunter*: examined by B. Isted April 1833

Fol. **2b** *unbeschrieben.*

Fol. **3a**: *in Percy's Hand*: A Series | of Letters, written to & from | William Shenstone Esq. | of | The Leasowes: | begun | in 1757, soon after our first | acquaintance | and | continued down to the time | of his Death in | 1763[2]) | *darunter als verschlungenes Monogramm* T. P. *in roter Tinte. Außerdem:* NB. When Mr Shenstone died the Reliques had only been printed to the beginning of Book IIId of what is now the IIId Volume but was then the Ist.[3])

Fol. **3b** *unbeschrieben.*

Fol. **4a**:

NB.

Of my Correspondence with Mr Shenstone I have here preserved almost all his Letters and Billets, however inconsiderable: But of my Own (tho' all were returned me after his Death) I have kept only a few, chiefly such as tended to explain his Letters, or were some way or other referred to in them.

T. Percy.[4])

Easton Maudt April 24.

1765.

Fol. **4b**: *belanglose Notiz, die Anordnung der Briefe betreffend.*]

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[1]) *Unter* 26 *und* 19 *die Summierung* 45, *nicht von P.*

[2]) *Das Ganze rot; statt 1763 stand zuerst 1762.*

[3]) NB *bis* Ist *späterer Zusatz P.'s.* — I *korr. aus* 2.

[4]) *Initialen* T *und* P *verschlungen wie auf* fol. 3a.

I. Percy an Shenstone.

[5a] Sir,

By Mr Dodsley I recd the favour of your Corrections of the Rhymes you were so good as to look over: to your Pen they are now indebted for Beauties they were not before possess'd of. You will notwithstanding (I flatter myself) make allowances for the foolish Fondness of Scribblers, if you shd find I have now and then ventur'd to retain the old Reading, in Defiance of your superior Judgment. I doubt not but Mr Dodsley looks upon me as an obstinate perverse Being for resisting Conviction in any one Instance, tho' in most places I have submitted to be improved. I breakfasted with him this Morning, when we gave the final Perusal to the Elegy & Song, and felicitated ourselves that we knew Mr Shenstone.

[5b] Since I have been in Town I have seen Mr Johnson often. He is not yet got thro' the second Vol.,*) yet seems to think he shall publish Shakespear before Easter.

He talks of undertaking a kind of Monthly Review upon a New Plan, wch shall only extend to the choicest & most valuable Books that are publish'd not in England only but throughout Europe: something like the Acta Eruditorum Leipsiensia etc.

I am asham'd that I have not return'd Gray's Odes sooner, but to confess the Truth I have dirtied them too much to be worth restoring. Will you pardon this Neglect, Sir, and accept instead a New Publication that exites the attention of ye Criticks, being a species of Composition new to our Language. Mr Richd Owen Cambridge is believ'd to be the

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*) Sc. of Shakespeare [*Notiz P.'s im Text; rot*].

author?*) Mr Dodsley perhaps could have given me certain Information, but I forgot to ask him. 30

[**6a**] With regard to Sacerdos Parœcialis Rusticus, it is not worth returning: be pleas'd therefore to apply it to what Use you think[1]) proper.

I am affraid it will be too great a favor to desire a Line from Mr Shenstone to so inconsiderable a Correspondent 35 as myself, but when he has 2 or 3 Moments to throw away, he wd greatly honour me by a Billet[2]) to inform me if he recd the 3 Packets wch contain Aristippus.

I am, Sir, with the greatest Respect,

your most obliged 40

humble Servt

**) Thos. Percy

Pall Mall

Novr 24th 1757

To-morrow I set out for Northamptonshire 45

[**6b**] P. S.

When I had the Pleasure of seeing you last, you were so good as to read to me an old Scotch Song intitled Gil Morris. I am possess'd of a very curious old MS. Collection of ancient Ballads, many[3]) of wch I believe were never prin- 50 ted; among the rest is a Copy of your Song under the Title of Child Maurice: if you wd do me the Favour to lend me your Song to collate with my MS. I would punctually & carefully return it. — Mr Johnson has seen my MS. & has a desire to have it printed. It contains many old Romantic 55 & Historical Ballads: Upon King Arthur & the Kts of his round Table, Merlin etc., etc. etc.

To Willm Shenstone Esq.

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*) Epistles of Aristippus. Afterwds known to be written by John Gilbert Cooper Esq. [*Anm. P.'s; schwarz*].

[1]) th. *über gestrichenem* please.

[2]) B. *über gestr.* Line.

**) Mr. Percy is domestick chaplain to the Earl of Sussex & has Genius and Learning, accompany'd with great Vivacity. W. S. [*Notiz Shenstone's zwischen dem Datum und* To-morrow.]

[3]) m. *über gestr.* some.

II. Shenstone an Percy.

[**7a**] The Leasowes, Jan. 4th 1758.

Dear Sir,

The beginning of your Letter puzzled me, being conscious that, a few weeks before, I had sent your Elegy & Song
5 to Mr Dodsley, without that regular examination which you desired me to bestow upon it, & which nothing but a total want of Leisure could have caus'd me to decline. However, upon second Thoughts, I recollected that Mr Dodsley & myself had formerly taken some Pains (and I believe some Li-
10 berties too) with the Pieces to which you alluded. Be this as it will, you are most evidently in ye right for not adopting implicitly what was done in your absence: nor can Mr Dodsley or myself wish to debarr you of a Privilege which, on a similar occasion, we should be so ready to demand Ourselves.
15 Upon ballancing the account of our Pamphletts & so forth, there appears due to you certain Portions of Apology & Acknowledgement, which if you are so good as to accept, I need say no more upon the subject. I like [**7b**] the Sentiments in general which run thro' Mr Cambridge's
20 Epistles; but as to the species of writing think it not very material whether we import that, or the French Gawses.

I have enclos'd the Ballad of Gill Morrice for your Perusal, at the same time that I very much question whether Child Morrice be not the juster title. You pique my Curio-
25 sity extremely by the mention of that antient Manuscript, as there is nothing gives me greater Pleasure than the simplicity of style & sentiment that is observable in old English ballads. If aught could add to that Pleasure, it would be an opportunity of perusing them in your company at the
30 Leasowes, & pray do not think of publishing them untill you have given me that opportunity. And what if, at the same time, I should recommend the example to you of my Neighbour *** who would esteem no one Coin or Fossil he possesses of a Rush, if he knew the world, for the merest
35 trifle, could obtain possession of a duplicate? But this you'll say is a kind of selfishness allowable only in a Vir-

tuoso. — Suppose then you consider your MS. as an hoard of gold, somewhat defac'd by Time, from which however you may be able to draw supplies upon occasion, and with which you may enrich ye world hereafter under more current 40 Impressions.

[**8a**] Do you hear that Mr Johnson's Shakespear will be published this Winter? I have a Prejudice (if Prejudice it may be call'd) in favour of all he undertakes, & wish ye world may recompence him for a Degree of Industry very 45 seldom connected with so much real Genius. I am likewise impatient to see the new Tibullus — or should be so, had I finish'd the Proof-sheets which I detain from Mr Dodsley.

I should be heartily glad if I could give you a better account of my Punctuality as a Correspondent; but your 50 Candor, I trust, will make up ye deficiency, as you will never find me wanting in the sincerity of my Esteem. I am

Sir,

Your most affectionate

humble Servt 55

Will: Shenstone.

Let me beg ye Favor of a Line
from you, when you are at Leisure.

[**8b** *unbeschrieben, bis auf die Adresse.*]

[**9a**] Gill Morice. 60

In place of ye 14th stanza read ye three following: —

14.

Gill Morice sate in gude grene wood,
He whistled & he sang:
O what mean A' the folk coming?
My Mother tarries lang. 65
His hair was like the threeds of gold
Shot frae ye burning Sun,
His lips like roses drapping dew,
His breath was a perfume. [1])

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[1]) *Über Z. 8 als Variante:* When as his race (ye Sun's) was run. *Zwischen Str. 14 u. 15 die Worte:* I wish you w^d mend this Rhyme. 't is Pity. [*Allerdings!*]

15.

70 His brow was like ye mountain snae
Gilt by ye morning beam,
His Cheeks like living Rose's glow,
His een like azure stream.
The boy was clad in robes of green,
75 Sweet as ye infant spring,
And like the Mavis in ye bush,
He gart ye vallies ring.

16.

The baron came to ye grene wood,
Wi' mickle dule & care,
80 And there he first spy'd Gill Morice
Kameing his yellow hair
That sweetly wav'd around his Face,
That Face beyond compare!
He sang sae sweet it might dispell
85 A' rage but fell despair.*)

Nae wonder etc

[**9b** *unbeschrieben.*]

III. Percy an Shenstone.

[**10a**] Easton Mauduit, Jany 9th 1758.
(N.B. Not sent till Jany 15th.)[1])

Dear Sir,

I thank you for the favour of your very obliging Letter
5 and the old Scotish Ballad intitled Gil Morris. Upon comparing it with My MS. copy, I find them to differ in a surprising Manner; scarcely two Lines are found alike. Even the Names are different: John Stewart is in mine substituted instead of Lord Barnard. Mine is in general but a
10 poor imperfect Fragment compared wth yours. I shall wave at present all further Particulars, because I shall with great

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*) *Am Rande rechts von unten nach oben die Bemerkung:* This, considering Addison's Note upon Milton's »able to chase [*sic!*] All sadness but despair«, [*P. L. IV, 155—56*] looks a little more modern yn ye rest, but may not be so [*vgl. Rel.* s. 622, *Fußnote*].

[1]) [*Diese Zeile ist späterer Zusatz P.'s; rot.*]

pleasure lay the whole Collection before you, the first convenient oportunity.

If I regarded only my own private satisfaction, I should by no means be eager to render my Collection cheap by 15 publication. It was the importunity of my friend Mr Johnson, that extorted a promise of this kind from me. Indeed he made me very tempting offers, for he promised to assist me in selecting the most valuable pieces & in revising the Text of those he selected. Nay further, if I would leave a 20 blank **[10b]** Page between every two that I transcribed, he would furnish it out with the proper Notes*) etc. etc., a work for which he is peculiarly fitted by his great acquaintance with all our English Romances etc. of which kind of reading he is uncommonly fond. — I was also promised all neces- 25 sary assistance in compiling a glossary & explaining the obsolete Phraseology etc. by the first Etymologist of the age, the Revd Mr Lye, my near Neighbour and intimate Friend. — These were such inviting Inducements as I knew not how to resist: advantages, wch I could never hope to have here- 30 after. — After all I shall be in no hurry to enter upon my task: it was agreed that I was to receive a Summons first from Mr Johnson and he has his hands full at present.

His Shakespeare is hardly to be expected before Summer: he has deceived himself with regard to the expected time 35 of Publication. He had not finished the 3d Volume when I was in London.

Nor will Tibullus be more early in its appearance. The Printers go on but slowly. The last **[11a]** Sheet sent me from the Press extends but to the end of Lib. 1. — I have ven- 40 tured to inclose to you a Translation of Ovid's Elegy on the Death of Tibullus, attempted in our English elegiac Stanza, which my Friend's Indulgence and Partiality induces him to subjoin to the Life of his Author.

I have purposely chosen this our Elegiac Stanza both 45 for this Elegy of Ovid and for the first Elegy of Tibullus

*) These Promises he never executed, nor exept a few slight hints, delivered *vivâ voce*, did he furnish any Contributions, etc. [*Fußnote P.'s; rot.*]

himself, which Dr. Granger has solicited from me: and I should adopt it always in any similar Translations: for as we have in our language a kind of Metre peculiarly suited to
50 the plaintive turn of Elegy, in the same Manner as the Ancients had their Pentameter (a Metre sufficiently appropriated by the successful application of it by Hammond in his Elegies:) on this account, it gives me, I must own, great offence, whenever I see any other Measures applied to this
55 Subject: not less than it would to see Latin Elegies attempted in the Heroic or Lyric Measures.

If your leisure Minutes were not much better employed upon Mr Dodsley's Sheets, I **[11b]** wish you would bestow a few Corrections on my Version before it goes to the
60 Press. — And that I may if possible bribe you to undergo this Drudgery, I here inclose at the same time a Fragment of an old Song, extracted from my Ancient Folio MS. wch I send you as a Specimen of what it can produce. It is a Dialogue between a Pilgrim going to the Shrine at Wal-
65 singham and a Herdsman of whom she inquires the way etc. — Favour me with your opinion of it, and believe me to be, with great Truth,

Dear Sir

Your very faithful Servant

70 T. Percy.

Jany 15th 1758.

P.S. The above Letter has been delayed by an event to me extremely afflicting, wch has caused me to postpone sending it. This is the unexpected Death of my Lord Sussex
75 (first Lord of the Bedchamber to the Prince of Wales) which happened on Sunday last at London, in consequence of a violent fever. He was a young Man of the greatest worth & brightest hopes, and his Death is truly afflicting to all that knew him, but especially to myself, to whom he was
80 the noblest of Patrons and truest of Friends. — Excuse this impertinence of Grief. It was necessary to advertise you of the Change of Direction.

IV. Shenstone an Percy.

[12a] Dear Sir.[1])

It is really a shame to acknowledge now the Favour I receiv'd from you so very long ago; but it would be a much greater, not to acknowledge it at all: And indeed it were a very preposterous kind of Hypocrisy to conceal the Pleasure I have received, on which I am to ground the Hopes I entertain of your Correspondence. I have perform'd about one half of ye request you were so complaisant to make with regard to your Poetry. The rest, with your leave, I must defer a little longer. I think y^r Elegy on Ld Sussex*) extremely easy and genteel. Pardon ye Hints I have interlin'd, and only use what you approve of them. When you have so done, I should esteem it a Favour if you would please to send me a fresh Copy. I have enclos'd a few Pieces for your Amusement, which I send with no other Limitation, y^n that you will keep them from the Press. Possibly I may be one day **[12b]** tempted to furnish out a small Miscellany, having a press in my own Neighbourhood, so very favorable to my Indolence. Y^r Friend Dr. Grainger with a Mr Luard pass'd a Day with me: And a very agreeable Day it was, not inferior to any one I have spent, since I had ye Pleasure of seeing you. The Doctor, on reading y^t urnal Inscription (Postquam Te Fata tulerunt Ipsa Pales agros, atque ipse reliquit Apollo) made me a Compliment on ye Subject, as polite as it was extemporaneous:

> "S — with you I'd weep ye Dead,
> With you of Fate complain —
> But tho' Apollo's self be fled
> And Pales — you remain."

They were going into Scotland: both Persons of Taste. The D^r a Person of much real Genius & Learning; & I cou'd wish to see them oft'ner. I met Mr Wright at Enville,

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1) *Rechts oben die Bemerkung P.'s:* (Rec^d Decr 1st 1758).

*) Verses on the Improvements disigned at Easton Maud^t 1758. [*P.*]

upon Ld Grey's Birth-day — Mr Baldwyn*) also & Colonel Cotes were here: & as I remember (or am inclin'd to re-
35 mem|**13a**|ber) made honorable mention of you.

Mr Spence & Mr Dodsley render'd a week here very agreeable to me. Mr Spence chose himself an oak, on wch I put ye following Inscription:

SPENCE'S OAK.

40 Peramabili · nostro · Critoni ·
cui · dicari · vellet ·
Musarum · omnium · & · gratiarum ·
Chorus ·
Dicat · Amicitia ·

45 Other additional Inscriptions, with Some yt are intended, I reserve for a future Letter — amongst which you must not be angry if you happen to trace your own Name.

Dodsley's Play**) has either been acted, or comes on, at ye New House, this Week. It is a point I have much at
50 Heart to see this Play triumph over its Antagonists. You will not want a Foundation to do it some Honour as you see occasion; but let ye Author's merit & my request incline you to be rather luxu[**13b**]riant in its Commendation.***)

Baskerville's Milton they tell me comes out in ye Xtmas
55 holidays. I have company while I write, & must, unwillingly, take my leave at present. Be so good as to return me ye printed Verses upon the Leasows, and believe me ever & most affectionately yours

Will: Shenstone.

60 Mr Pitt of Shifnel (here wth Mr Slaney) says he gave you those old Ballads. — The Pilgrim you sent me is mighty pretty, as ye Plan is different from what one has ever seen. I have had ye Edinburg Homer, A miscellany of Allan Ramsay's, Scotch Proverbs, Scotch Ballads presented me from
65 Caledonia, & am grown almost a Scotch-man. — Excuse this. —

*) afterwards Member of Parliament for the County of Salop [*P*.].

**) Cleone, a Tragedy [*P*.].

***) I cou'd indeed wish, yt you wou'd give him a copy of commendatory verses.

V. Percy an Shenstone.

[**14a**]****[1]) In return for the elegant Pieces you favour me with, be pleased to accept the unequal return of a few Escapes of my own, under the same limitation as you are pleased to mention of yours, of not seeing the press — at least till they have undergone a revisal. — You will judge how little attention I have been able to pay to things of this nature, when I inform you I have not found leisure or Inclination to put a finishing Hand to my Verses on Lord Sussex. I sincerely thank you for the trouble you have taken about them, & if they[2]) ever can be made tollerable, it will be owing to the hints you suggest. You may depend on the first Copy I can render worth reading.[3])

Dr. Grainger has published his Tibullus & is going abroad with the young Gentleman to whom it is dedicated, Mr Bourryau, who was pricked down[4]) among the Sheriffs for Lincolnsh. for the insuing year. Bourryau has settled upon him an annuity of 200 lb per an̄n. for his Life,[5]) in Consideration of his going with him as travelling Tutour for 3 or 4 Years. Bourryau has near 8000 per an̄n. in the West Indies and in England. Mr Luard married a Sistr of this Gent.

[**14b**][6]) I can think of no rhyme for Sun, in the 14th stanz. of the Additions to Gill Morice — but what if you find one for perfume lin. ult. Query? threeds of Gold drawn from Minerva's loom — or something infinitely better. — I can hardly help suspecting the last Line of Stanza 16th to be borrow'd from the Passage you refer to in Milton, among other for this reason: the[7]) Expression in Milton has a propriety, which it has not in the Sonnet: Satan was litterally prey'd upon by despair, but the baron's passions,

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[1]) *hier die Worte P's:* The Beginning is wanting.

[2]) they *über getilgtem* it.

[3]) worth reading *über gestr.* tollerable.

[4]) *nach* down *ein* as *gestr.* [5]) *über* his Life: (Grainger's).

[6]) *am oberen Rande des Blattes etwa 1¼ Zeilen getilgt.*

[7]) *nach* the: remark *getilgt.*

tho' of the black kind, could hardly have grown to that height so suddenly, as to settle into despair ....

[*Der Rest des Brieffragmentes enthält die Identifizierung eines Zitates aus Shakespeare's* Midsummer-Night's Dream II, 1:
35 *von der* "western flower love-in-idleness".]

VI. Percy an Shenstone.

[**15a**][1] Dear Sir,

In consequence of the Permission you gave me when I was at the Leasowes I have inclos'd the first of Ovid's Epistles, that of Penelope: W^ch as I think it one of the least
5 spirited in the Original, so I believe I have executed it worse than either of the succeeding: far from being hurried away by unreasonable Prejudice in favour of the Author I have adopted,[2]) I think I can discover many capital Faults in him: not to mention that parade of learning which he is so
10 fond of displaying, that fondness for Turn & puerile conceits which is every where to be observed in his writings, I think in this Epistle he has not made the most of his Argum^t. I cannot help thinking that, had such a subject as the Complaint of an amiable & faithful[3]) Wife to her
15 Lord after an abscence of 20 years, fallen[4]) under the tender [**15b**] & delicate Pen of Mr Shenstone, we should have many little affecting Touches, many fine Strokes that have escap'd the Author of this Epistle. — From the lame & jejune Manner with which this Epist. concludes, I am
20 almost tempted to believe Ovid left it unfinish'd, but I observe that the Conclusion of many other[s] of his Epistles are no less poor & insipid,*) wch shews how much Mr Dryden's Judgement is to be depended on, who asserts (Pref.

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[1]) *am oberen Rande der Seite:* NB. Mr Shenstone had a dangerous Illness (a Nervous Fever) in 1758 wch interrupted our Correspondance, but I had afterw^ds called on him.

[2]) adopted *über gestr.* attach'd myself to.

[3]) faithful *über gestr.* tender. [4]) *nach* fallen: into *gestr.*

*) See epistle to Oenone etc. [*Anmerkung P.'s auf einer freien Stelle mitten im Briefe.*]

to Ovid's Epistles) that "our Poet has always the Goal in his Eye, which directs him in his race; some beautiful de- 25 sign which he first establishes, & then contrives the means wch will naturally conduct it to his End". — But after all 'tis possible the inferiority of this Epistle may be accounted for from Ovid's libertine Turn, who was undoubtedly a rake, & perhaps had not a proper feeling of the Impressions 30 of virtuous & conjugal Love, which does not admit of[1]) such strong exhibition of the violent passions and their Workings in the Breast, as he **[16a]** has so happily display'd in most[2]) of the other Epistles; for with all his faults & imperfections it must be ownd that he was intirely well 35 acquainted with the Passions &[3]) deeply read in the human Heart. And this Penetration he has nowhere shewn in greater Perfection than in the Epistles of the Heroines. In the Margin of my Version I have propos'd[4]) a few Alterations: as I shall intreat the favour of you to compare my 40 piece with the orig. & to give it a thoro' Revisal, so I should be glad if [you] would distinguish such of these Alterations as you prefer to the Text by some Mark of your pen[5].) But doubtless you will furnish me with much better of your own, together with such remarks on the Original, 45 as shall occur to you. As I will not cloy you with this worse fare, I propose to send you but one at a time. When you have done with this, then if you please you shall **[16b]** have another. — In order to bribe you to this friendly office, I have inclos'd very large Transcripts from my MS. Collection 50 of Ballads, and because I am affraid of overloading my trunk, shall[6]) send you more by the Channel of Mr Hylton, to whom I shall write, if not [by] this Post without fail by the next.

Before I conclude let me mention that I have seen the 55 new Version of Ovid's Epistles under the name of Barrett. I shall only say of it, that it does not discourage me from

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[1]) of: *hiernach* those *gestr.* [2]) most *über gestr* some.
[3]) *Nach* & read *getilgt.* [4]) propos'd *über gestr.* added.
[5]) *Zwischen den Zeilen:* please return me the copy.
[6]) shall: *hiernach* inclose *gestr.*

proceeding. Grainger has written a Vindication of his Book.[1])
60 I have not yet seen it. I am in pain for him. I know Smollett has laid himself open enough to rebuke, but who would fight with a Scavenger in the Street! —

Favour me with a line at your leisure and esteem me,

Dear Sir,

65 Most affectionately & faithfully yours

Thos. Percy.

Easton Maud[t].
Feb. 4[th] 1759.

VII. Shenstone an Percy.

[**17a**] The Leasowes, June the 6[th] 1759.

Dear Sir,

It is perhaps no uncommon Case for y[e] Magnitude of a Debt to preclude, or at least to retard, every step towards a Discharge. In truth, the many Favors you have confer'd upon me by the Packets I have received from Easton-Mauduit, have made me quite asham'd of such a partial Payment, as my Hea[l]th & Leisure would have permitted me to make. When I complain of indifferent Health, I mean
10 no other y[n] a kind of Drowsihed or Lentor, which has somewhat infested me all this Season. Perhaps it were better express'd by the disreputable name stupidity. Be that however as it may, It is by this alone I have been disqualify'd for those refin'd sorts of Amusement, in which your
15 obliging Letters & the Packets enclos'd in them requir'd me to engage. — I have been expected to pass a week at Shifnall*) ever since the beginning of May, where I was by particular appointment to meet our [**17b**] Friend M[r] Binnel. The visit is not laid aside, but will not probably take Place
20 till after a Fortnight or three weeks. One Pleasure I expect from it (besides what I shall receive from M[r] Pitt & M[r] Sla-

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1) From some illiberal Strictures of Smollett in the Critical Review [*spätere Anmerkung P.'s; rot*].

*) With M[r] Humphrey Pitt, Uncle to M[r] Binnel [*Anmerkung P.'s; rot*].

ney's Company) turns upon the opportunity it will afford me
of reading over with Binnel y^{r} Translation of Ovid's Epistles,
and it has been with this view, in some measure, that I have
defer'd ye Examination you desir'd me to bestow upon it. 25
In general, I wou'd wish you to make it as just to the
Author and to y^{r} own Sentiments as you can, and after-
wards employe me as a mere Musick-master, whom you
would wish to time y^{r} Harpsichord; at most to retrench
any little Incroachments upon Simplicity, ease of Style, and 30
Harmony.

I want to communicate many things, but must defer
most of them 'till I see you. And pray, let Mrs Percy know
that I am one of your peculiar Friends, & then I hope
she will not scruple to recompence me with an irregular 35
visit by way of Distinction. I brought my Friend Jago's
[**18a**] new Bride to pay me that Compliment ye other Day.

Mr Dodsley, in his last Letter, desir'd I would present
you with his new Edition of Cleone, which is ye only one
you should preserve. It is, according to my exactest calcu- 40
lation, improv'd in about an 100 Places, merely alter'd
in about 6, & perhaps injur'd in about 4. I will either
keep it till you come, or send it directly, if you will
acquaint me How.

I had retouch'd and transcrib'd both Edom of Gordon 45
& the Gentle Heardsman, long before ye arrival of y^{r} Letter.
The former I read to a Scotchman, who seem'd a good
deal pleased with it. Your supplemental Stanzas to ye g.
Herdsman must undoubtedly approach much nearer to what
was ye orig: reading, than those which I have substituted, 50
having not ye final words to direct me. I will not send
them you now, because I would multiply your Inducements
to pass a Day or two at the Leasows at this best season
of ye year.

You must by all means read Dr. Young's "Conjectures 55
on original Composition["], even tho' it shou'd dissuade you,
when you have compleated Ovid, from undertaking any more
translations. I should not murmur at ye effect, provided
it stimulate you to write [**18b**] Originals. I have Likewise

60 read y[e] "Essay on the present State of Learning["] etc.: written by a Dr. Goldsmith, whom you know, & whom such as read it will desire to know. I dissent from him however in his Partiality to Rhime (I mean in works of Length), but as to y[e] present pomp & Haughtiness of style instead of
65 sentiment am entirely of his Opinion. Caractacus I've not yet seen. La Motte has lately afforded me not a Little entertainment. I read it on acc[t] of Dodsley, who, you know, is writing Fables, & ask'd my Thoughts upon the subject.*) Pray keep me well with D[r] Grainger. I'm quite asham'd
70 of my neglect. Had I known his Intention of answering Smollet, I would have us'd my endeavours to dissuade him. The properest answer had been convey'd in a few short notes in y[e] next Edition of his Tibullus. Pray have you seen Smollet's reply? I suppose sufficiently scurrilous. —
75 Y[r] Friend M[r] Johnson was so good as to send me a Little Poem call'd y[e] Parish Clerk (by Vernon)**) including a Comp. on my Schoolmistress. I am surprisd at the Language & Harmony of Period, shall send for his whole Book, & wish to do the Man some real Good.

80 Y[e] 'Bacco-stopper***) you gave to **** has been y[e] **[21 a]**[1]) occasion of a Plot, at the Denouement of which It will be worth y[r] while to be at the Leasowes.

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*) *Am linken Rande, von unten nach oben, die Notiz:* Thus far this Letter is printed in M[r] Hull's select Letters 1778. Vol. I. Letter 65, p. 258. [P.]

**) A common soldier, originally bred a Buckle-maker at Wolverhampton [*P. rot*].

***) M[r] Moody, who kept the great Toy-shop at Birmingham, had to sell a Parcel of Tobacco-Stoppers, the Top of w[ch] consisted of a Head of Shakespeare indifferently cut, made of Mulberry Wood from a Tree pretended to have been planted by Shakespeare. I bought One for a Shilling & sent it to M[r] * who collected curiosities [*spätere Anmerkung P.'s; rot*].

[1]) Fols. **19 a—20 a** *enthalten eine Abschrift des Hylton'schen Briefes, auf den Shenstone anspielt* (*vgl.* Z. 89—91): Extracted from Hull's Select Letters Vol. I. 1778. Nr. LXIII. p. 251. *Über den weiteren Verlauf der Angelegenheit s. die Anmerkung zu Brief* II. 33. — **20 b** *unbeschrieben.*

Suffice it, that I accompany'd y^r Favour*) with a forgd Letter from Mr Moody, mentioning ye Deposition of one Mr Fitzdottrel, Cabinet-Maker (of whom ye said Moody[1]) is feign'd to buy y^r Stopper) before ye Mayor of Stratford, in regard to its authenticity, offering to join M^r ** in ye purchase of ye whole tree. M^r ***'s reply (intercepted) desires only a part of the Tree to make a Cup, whereon he purposes something carv'd in Basso Relievo. Moody is made to answer, y^t he has purchased the Tree & sends H.[2]) one large Arm thereof, wrapt up in brown-Paper. Moreover, (according to ye natural Propensity[3]) of Tradesmen) gets him the Cup made & Carv'd: In one Compartiment Fitzdotterel making Oath before ye Mayor of Stratford; In another, Shakespear, with a gardiners apron, planting ye very tree, & Moody in the Middle shewing it to M^r **** on the right. The Cup is now in my Bureau with ye Figures well-enough executed. **[21b]** Moody also[4]) is made to tell of a Man at Nottingham, y^t has a Large Collection in this way, which he thinks he would be glad to part with, having a Family of 10 Children to whom ye Money would do more good. Moody is then desir'd to procure the List: and here you must assist me. I have gott for Him the Spoon wth which old Parr eat Buttermilk; and am promis'd a real king William's-Bib., for M^r ** to wear on ye Day of his Patron-saint. But with regard to these things at present Lay y^r Finger upon y^r upper Lip.

I had ye enclos'd King-fisher engrav'd for me, purposing to assume it for Arms, but this the profane & vulgar must not know, on whom Arms strike no small Impression. (Qui stupet in titulis & imaginibus. Hor.) This

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*) The Tobacco-Stopper had been left at Mr Shenstone's in order to be conveyed to M^r ** [at *bis* Shenstone's *mit Blei gestr.* — *Anm. P.'s; rot*].

[1]) Moody: *hiernach* bought *gestr.*

[2]) H. *über* him.

[3]) Pr. *über gestr.* Forwardliness.

[4]) also: *hiernach* has told him *gestr.*

grove you will have more agreeably at ye End of Dodsley's Cleone. — My best respects to Mrs Percy.

115 I am with great Regard

y^r most obed^t

W. Shenstone.

Pray write directly.

[**22a** *u.* **b** *unbeschrieben bis auf die Adresse.*]

VIII. Percy an Shenstone.

[**23a**] Easton Maud^t Aug^st 3^d [1]) 1759

Dear Sir,

It is with no small degree of shame that I look back on the date of your Letter, and that I have defer'd answering
5 from June to August, what certainly deserved my earliest acknowledgements. — But, Sir, it found me up to the Elbows in Mortar, and involved in all the Perplexities that could attend the repair of an old ruinous Vicarage House. — Some little attention to Oeconomy required me to be constantly
10 with the Workmen (altho' my Wife was at a distance) and then you will judge, amidst the Noise of trowels and hammers, how little I was fit for so refined a Correspondence as yours: [2]) Indeed while nothing but Joiner's and Carpenter's bills, tale of brick & measurement of timber, were con-
15 stantly obtruding themselves [3]) upon me, I was hardly able to write my own Name, much less answer your elegant Letter. [4]) I have at length in some Measure rid my House of these Locusts, and about a fortnight agoe brought home my Wife, who is extremely obliged [**23b**] to you for your
20 very polite & friendly Invitation and had promised herself a most agreable Excursion [5]) in accepting of it: but now, when we are at liberty to come, she finds herself incapable of stirring from home by some very severe Pangs, which

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[1]) 3th *HS.*

[2]) yours *korr. statt* Mr Shenstone's.

[3]) themselves *über gestr.* itself.

[4]) y. e. Letter *statt ursprünglichem* so elegant a Letter as yours.

[5]) *Korr. über einem andern Wort:* account (?)

promise nothing less than an Increase of my Family. The pleasure therefore of shewing her your Villa must be defer'd 25 to another Year. — In the meanwhile how happy [it] would make us both, could we prevail on you to take a ramble into Northamptonshire! It would be worth your while to trace the Progress of taste in this and some of the adjoining Counties: — and for amusement here I will lay my old 30 Folio Volume of ancient ballads before you. To my Hoard of these in our own Language I have added a small but curious Collection of old Spanish ones. They are printed in a spanish book, intitled "The Civil Wars of Grenada", which contains a romantic History of the Moorish Wars, when that 35 People was in Possession of this Province, but is chiefly valuable for the many ancient Rhymes & Ballads handed down from those times, of which the Author has preserved a great Number, most of them very **[24a]** poetical, all of them curious. I have ventured to send a Translation of one 40 of them,*) as a specimen of the old spanish Manner, and have carefully retain'd all the turns, repetitions & peculiarities of the original. You will observe that these old historical Rhymes are called in Spanish Romances: which I mention because probably from them[1]) the name was de- 45 rived to any fictitious History. — Before I quit this subject I must intreat to see your Improvements of Edom of Gordon, the Heardesman, etc.: be so good therefore as to inclose them to me by the Post, even if I must return the Copies when perused. — By the same means of Conveyance you 50 may transmit[2]) to me Mr Dodsley's Present of Cleone: you may send it in one or more Covers, wrap'd up as wide as you please, provided none of them exceeds the proper weight. My Lord always desires his Xtian Name (Henry)[3]) may be inserted in the directions of such as are for me: but this 55 I think I have formerly mentioned.

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*) Probably that beginning: Rio verde, Rio verde [*spätere Anm. P.'s; rot*].

[1]) them: *hiernach* was *gestr.*

[2]) transmit *über gestr.* convey.

[3]) (Henry) *über der Zeile.*

[**24b**] I was extremely obliged to you for your King's Fisher & Virgil's Grove, but to my great Concern in the hurry of removal some-how mislaid them, that I have
60 never been able to find them since; which I the more grieve at, as I am getting a couple of neat frames for them. — It would perhaps be too unreasonable to desire 2 fresh Copies, altho' it were upon Condition that I restored them, if I find the former?

65 You mention Grainger in your Letter. He is now crossing the wide Atlantic, if he is not rather arrived in the West Indies, whither he embark'd along with his friend Mr Bourryau in April last, upon very advantageous Terms: no less than an Annuity of 200 ℔ for his Life, beside
70 other great Inducements. He proposes not to be absent above 3 Years. When I write to him I will mention your Name & Compliments.

I have lately seen Caractacus, and am now reading the Epigoniad. I have hardly read enough of the latter to hazzard
75 an Opinion, but the writer seems animated with a true poetical flame, tho' I could wish it had been employed on some domestic Subject. The ancient Homerican Heroes are now worn so threadbare, and yet if these[1]) [**25a**] Characters have not the Charm of Novelty, they are at least well sustain'd,
80 and excite that Pleasure which arises from Comparing an Imitation with its original. It reads in general more pleasantly than so long a string of rhymes commonly does, & yet his Fondness for these modern shackles frequently makes his second line languish and appear only a supplement to
85 the first. It after all proves clearly enough the[2]) preference due to blank Verse in works of great Length. If you have not yet seen this Poem, let me recommend it to a Perusal: if you have seen it, give me your opinion of it.

As no Summer steals away without seeing some new
90 embellishment at[3]) the Leasowes, favour me with a detail of the Improvements, New Inscriptions, &c. that have made their appearance Anno 1759. — I am commencing Bee-merchant.

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[1]) *Hiernach rechts unten das Merkwort:* Characters.

[2]) the: *hiernach* sup *gestr.* [3]) *Neben gestr.* of.

I wish you would give me an Inscription for a Glass-bee-hive, either an apposite Quotation from some Old Classic, or something better[1]) of your own: let it, if possible, contain 95 a moral Hint.

[**25b**] Have you seen Mr Binnel, or thrown your Eye over the translations of Ovid? — From a letter of Mr Hylton's rec^d^ long agoe I learnt, that Mr Pixel had published his Songs. My Lord Sussex has long expected him to send the 100 books he subscribed for: if you should see Mr Pixel, would you please to give him this Hint?

I wish M^r^ . .[2]) is not offended at me for having been the innocent cause of one of the most diverting Plots I ever knew in my Life. — It is now 3 Months since I wrote to 105 him & sent him Mr Lye's Book directed to Mr Aris's, neither of which he has inform'd me he ever rec^d^. I wish I could be satisfied ab^t^ them; I am accountable to Mr Lye for his Book should it miscarry.

And now, Sir, let me inquire after the Sequel of your 110 Plot. Is it yet unravel'd? — Have you fill'd up your Catalogue from Nottingham? I will not fail to contribute all I can towards it . . . . [*Im Folgenden*[3]) *beschreibt Percy die von ihm zur Mystifikation Hylton's aufgebrachten Gegenstände: eine abgegriffene Münze, eine durchlöcherte Muschel und einen* 115 *zerbrochenen Löwen aus demselben roten Ton, der früher zur Herstellung von Aschenurnen diente,* see Sr Thomas Brown's Hydriotaphia. — *Dann:*]

These with whatever curious additions I can make to them are at your service; in the meanwhile send me a Copy 120 of the List you have composed[4]) for the benefit of your friend. To whom my Compliments.

Those of my Wife attend yourself. — I am, Dear Sir,

Your very faithful

and obliged servant 125

Thos. Percy.

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[1]) s. better *über einigen durch Schlangenlinien getilgten Wörtern.*

[2]) *Name überklebt.*

[3]) Fols. **25b—26b.**

[4]) composed *nach gestr.* made up.

IX. Shenstone an Percy.

[27a] The Leasowes, Oct[r]. 3[d] 1759.

Dear Sir,

May I wish you Joy of your Delivrance from the Crew of Workmen of which you complain'd, & of the Pleasure you
5 receive from the Birth of an Infant,*) come to divert you in their Room? Tis upon your account only I can forgive him for the Interruption he gave to the visit you intended me; and yet forgive Him I believe I must, provided he will not disturb you while you are engag'd in writing to me. I hope
10 some time to wait upon you in Northamptonshire, but this year it was impracticable. I certainly owe all the world either visits, Letters or Money. I began to fancy I had perform'd Feats this season; but now I sit down to reflect, I can trace nothing but neglected civilities & broken Engage-
15 ments in all the Counties round me. Neglected, I mean, &[1]) broken by myself. What a Temptation, to Me, is your old Folio of MS. ballads! At present Let me thank you for the Spanisch Ballad you were so kind to send me, which is indeed a good one, & admirably well translated. Edom
20 [27b] of Gordon, of which you desire a Copy, must receive great[2]) alteration towards the Close, before I can endure that you should see it, and as to the Heardsman, I will indeed send you my additional readings if you still desire them, tho' they can only afford you ample Reason to be perfectly
25 satisfy'd with your own. — If you do not receive your Cleone by this Post, I will take particular care that you shall receive it in a Post or two. — I was going to color you a Kingfisher etc., when M[r] Hylton requested He might have the merit of coloring & conveying them to your hands.
30 I can spare you a few more of each, if you have any Fr[d] that would be oblig'd by them. — M[r] Binnel I have not yet

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*) I am congratulating you on y[e] Birth of an imaginary Child, yet am ignorant, whether you wish y[t] your Child shou'd be born so soon. [*Anmerkung Sh.'s am oberen Rande des Bogens, invertiert.*]

[1]) & *zweimal i. d. HS.*

[2]) great *über gestr.* some.

seen, and must needs be under disgrace in the neighbourhood of Shifnal: yet have I offer'd to return home with him from the Leasowes, come when he will. — There is one or two fine Odes in Caractacus. As for the Epigoniad, if you will 35 excuse me, I will wholly decline the reading of it. My head will bear but a limited application, & it must be Books from which I have greater expectations, to which for the future I allott a[1]) part of mine. Rhime seems actually to have lost much ground in all Poems of this Nature, & were 40 Pope's Homer to make its [**28a**] first appearance now, he would be greatly blam'd for making use of it. — I told M^r *** about the Etymologicon & presume he has acquainted you with its arrival. By the way, I made a visit to Mr Stratfort, at Merevale in Warwickshire, who was complaining, y^t (tho' a 45 subscriber) he had never yet receiv'd Mr Lye's book. I told him I would cause Mr Lye to be inform'd of it, and did not doubt but I could procure the Book.[2]) — I will occasion Pixell, when I see him next, to send ye Music-b: to my Lord Sussex. — The Plott is not unravell'd y^t concerns **** The L^dy, who 50 acted as my Amanuensis, is but just return'd from Bath. Pixell gave me ye enclos'd List, which however is too ludicrous for any one to swallow; your Coin & your Nemean Lion will be wonderfully to my purpose, as likewise your shell, ye definition of which made Dodsley and me laugh 55 abundantly. — As to any account of Inscriptions or Improvements at the Leasowes, I will defer it till I can send you a Little Plan of my Farm, which I have lately had survey'd, & reduc'd to a small scale. I shall there with a very few words give you a full Idea of all that's done. — 60 And now, I think, I have taken notice of all ye topics in your Letter, except y^r request for a Motto to y^r Bee-hive, which does not yet occurr to me. Is there, [**28b**] however, no stanza you could adapt to your purpose in ye First of Dr Akenside's Odes: Ego apis matinae etc.? 65

I have been reading, with some Pleasure, the Letters

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[1]) a *über gestr.* any.

[2]) *über* doubt *bis* procure *die Worte:* He said he subscrib'd to some Doctor.

of Mme de Sevigné. The Translation, which fell in my way, is very inaccurate yet somewhat spirited; seems the hasty production of some French-man, by no means void of Genius.

Mr Cambridge, Author of the Scribleriad and many other pieces, calld & din'd with me about a fortnight ago. He seems to have genius, & the excrescence of genius: somewhat of Caprice & Concetto. Dodsley who stay'd wth me about 5 weeks, went from Birm^{m} to Bath, where he is now, I believe, with Spence & Whitehead, & in full expectation of seeing me. This is one of ye many broken engagements to which I alluded before. I took Dodsley to Mr Davenport's, but as it was a week later y^{n} we had appointed, had ye mortification to find the Family from Home. To divert vexation, on my Return back I compos'd the Lines I send for ye Venus in His Grotto. Tis, you know, ye Venus of Medici, which has a more bashful attitude y^{n} any other, & is almost hid there in a Recess. Give me y^{r} opinion of y^{m}, or propose any Improvement. There is none knows of them but Dodsley. Excuse w^{t} I have scrawld in a paroxysm of dullness, as it is the dullness

of your very faithfull & very affectionate

W. S.

X. *Shenstone an Percy.*

[29a] The Leasowes, Novr 23^{d} 1759.

Dear Sir,

What an aversion have I to writing, unless to such a Friend as you, who will allow me to write with perfect Freedom! The rest is mere "tædet, it irketh; oportet, it behooveth", and perhaps "tædet, it irketh", because "oportet, it behooveth". This I learnt from Lily's Grammar. — Pray, No more of your ideal Brat, that you say is to be dropt at the Door of the Publick. I am a simple-minded Man & have nothing to do with Metaphor or any such Vanities. In truth, I meant no other y^{n} a mere corporeal child with down-right Legs & Arms, of an original Composition & true English Constitution, the perfect Picture of his Father

and Mother, &, in one word, ye joint Production of yourself and good Mrs Percy. Indeed, before I seald up my Letter, I began to entertain a Doubt whether I was not premature in my Congratulations.

I know nothing of ye Work you *now* discover yourself to have undertaken,*) but am very sure I shall be right glad to be favor'd with any Piece of your Publication.

I never see Smollett's Reviews, but pray [**29b**] tell me: Did you write that Libel on Him which appears at the End of a Review, lately publish'd, and styld the *Impartial*? The verses are correct and spirited, & I had good Reason to think them yours.

You have injoin'd me a very difficult Task in regard to the Willow-tree, especially if you lay me under that restraint which you have observ'd yourself, in regard to the Rhimes. I own, I am not quite satisfy'd with either of ye Versions. I return them, & if aught occur to me y^{t} tends to their Improvement, will communicate it. In ye mean time, by the Paper accompanying them, you will partly see what I *wish* effected.

The Verses on ye Venus Marina I have shewn to my Friend Graves, & they will be so much alter'd in Consequence of a Hint he gives me, that I beg you w^{d} burn the present Copy. I could wish, moreover, that you may have said nothing concerning them, for as M^{r} D—t is gone to *live* at Bath, I may perhaps like to make some other use of Them.

G. Herdsman, Boy & Mantle, & Edom of Gordon when I have *time*; but why not rather, when I have the Pleasure of seeing you at the Leasowes? A Grove & [**30a**] Kingfisher or two I enclose.

I do not like y^{r} Bee-motto, as being neither *moral* nor *affecting*; which, when Mottoes are *not*, they had certainly better be quite omitted. For what need of Intimation, y^{t} a Bee makes Honey out of Flowers? I will transcribe Akenside's Ode for you, but it cannot come by the Present Post.

*) Hau Kiou Choaan, a Chinese Novel. 4 Vol^{s} 12 mo. [*Anmerkung P.'s; rot.*]

50 Mr *** is impatient for his Curiosities, tho He is at this time sitting for his Picture, which you will say, perdie, is None. He shall not be offended at the Receipt of aught you send Him. I swear by the Ventle-trap itself, by the Icthyodontes cuspidatus, Nay even by King William's Bibb, 55 & by the Porringer of old Parr.

Ovid is safe in my Bureau, and when you tell me yt you wait on my account, I will be as expeditious as Crispinus. But I really propos'd myself a double Pleasure in ye examination of it with our Friend Binnel.

60 Positively, I never will attempt to translate that Epigram.*) Do you know that I hate Epigrams? & more particularly such very quaint Ones, where it wou'd give No Pleasure to succeed. Pardon me [**30b**] for not complying with your Request, which wd be indeed a different & a 65 real Pleasure.

Have you seen Gerard on Taste? Dr Smith on Moral Sentiments? Hurd's Dialogues Moral & Political? All of which I've bought, but not quite read. Sr Ed. Lyttelton says, Hurd's first Dialogue will be omitted in [the] next Edition. It 70 sneers Dodsley, very causelessly, & is also infinitely below the Author. —

Mr Duncomb sent me his first Vol. of Horace, together with One of ye Satyrs inscribed to me in MS. But Lo! on purchasing ye 2d vol., he has chang'd my Name to 75 Dr Hawkesworth. This I have occasion'd & indeed deserv'd by not answering his obliging Letter. However, you see what I lose by writing to you instead other persons, and ought surely to make it up to me, whenever occasion Serves. — Pardon the Freedom of this Letter. I indulg'd 80 ye Humour that was predominant, as every true-born Poet should. I hope I've said nothing inconsistent with ye respect I bear to you & Mrs Percy. Adieu!

W. S—e.

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*) An Epigram sent to Mr Shenstone at the request of Dr. Stonehouse of Northampton. [*Anm. P.'s; rot.*]

XI. Shenstone an Percy.

[**31a**] Jan. 7th 1760

My best Compliments to M^{r} and Mrs Percy, with many thanks for ye last packet. I will not fail to write soon. — Is it ye Tune which makes me Like this little French trifle, or has it any merit y^{t} can induce Mr Percy to give it us in English? I suppose him as quick, as he is happy in productions of this Nature.

Mr P.'s acc^{t} of ye Farm*) here must be a Little adjusted — mean time I can not but smile too see, what an important Figure my Little Hut makes in His representation.

I've this minute receiv'd two Folio pages of blank verse from my Friend Dodsley upon ye same magnificent subject. However, ye Lines are musical & spirited.

[**31b** *unbeschrieben; auf fol.* **32a** *bis* **b** *das oben Z. 4 erwähnte Chanson eines mir unbekannten Verfassers, in 5 Strophen, deren erste lautet:*]

Assis sur l'Herbete,
Tyrsis, l'autre Jour,
Dessus sa musette,
Chantoit son amour:
"Cruelle Bergere,
"Qui scais tous charmer!
"Pourquoi scais tu plaire,
"Sans scavoir aimer?" *etc.*

XII. Shenstone an Percy.

[**33a**] My best Compliments to M^{r} and Mrs Percy. I observed in his Letter to Mr Hylton, y^{t} he desired a Copy of these Verses — what else I do not remember, for I fancy Mr Hylton has taken ye Letter Home.

Dodsley's Lines want some Correction — and indeed are not equal to a Little sketch of a Complim^{t} in short verse & Rhyme, y^{t} he shew'd me at the Leasowes.

Could not Mr. P. procure M^{r} ** one of those Locks of Amazonian Hair, by which the Amazons are reported to have suckled children behind their Shoulders?

*) a Description of the Leasowes, wch I had drawn up hastily in 1753. [*Anm. P's. rot.*]

I think entirely with Mr P. with regard to Baskerville's bible & mention'd ye same to him long ago.

Mr Percy, I conceive, held ye Little Chanson rather too cheap. The translation will not do, either in point of
15 metre or expression. But, perhaps, to give it as good an English Dress as it has a French one, might cost more pains than it deserves at best.

I will not fail to answer Mr Percy's Letter ye first[1]) moment I can find Leisure and a Frame of mind, which, verily,
20 are not my Lot at present. He will therefore give me Credit for a Letter, yet continue himself to write or to enclose, as well knowing yt I am his very faithfull & affectionate

h: Servt W. S.

Feb. 5. 1760.

25 [33 b *unbeschrieben bis auf die Adresse*].

XIII. Shenstone an Percy.

[**34 a**] The Leasowes, Feb: 15. 1760.

Dear Sir,

I forget what fine Lady recommends it to her Husband, always to quarrel en Abregé. Sure I am, that want of Lei-
5 sure & the manifold Articles to which I've not reply'd, make it expedient for Me at present to correspond in the same manner.

The old Ballads I pretended to adjust cannot possibly appear with my consent, had I ever so much Leisure to tran-
10 scribe them. They are corrected indeed, but that in a manner so very contrary to my present Sentiments, yt I cannot endure to transcribe them as they are: nor have I opportunity or a State of mind proper for making Alterations.

I never see ye Critical Review, so yt I know not upon
15 what Paragraph there you ground ye apprehensions from Dr Smollet. He advertises, I see, a Licence for his original Papers in the Brit. Magaz. Is not this stooping pretty Low,

[1]) *von* first *bis zum Ende des Briefes auf dem freien Raum über Z. 1, in umgekehrter Schrift.*

for one that writes y^e [**34 b**] History of England? But you'll perhaps deny it to be a Condescension. I have no knowledge yet of ye Nature of your Chinese Publication. Pardon 20 me, however, if I propose One Question to you. Are you never prejudiced by ye Air of Learning, ye obscurity, ye rarity, and, perhaps, the Difficulty, of your work, to imagine something in it more extraordinary, y^n the Publick will perhaps discover? One is many times led by ye fore- 25 said circumstances to incurr ye blunder of a Mole & to fancy one's self deep, when one is extremely near ye surface. This is Tibi Soli, as y^e Jesuits say, and I can guess but Little of your undertaking. But I have known a Person of y^e truest genius take great Pains to translate a Poem, 30 when with one tenth Part of y^e Labour he could have compos'd a Poem ten times better. For Instance Merrick & his Tryphiodorus. See Dr Young on $orig^l$ Composition, & y^r Friend Dr Goldsmith's book.*)

For my Part, I am much pleasd with many parts of 35 that Volume, particularly the station he assigns to Taste of reconciling Literature & the Sciences to Common-Sense. It has ever been my own notion, [**35 a**] and I was glad to find it so well authoriz'd. My Maxim, almost invariably, is, to take no Notice of undeserv'd Censure. If a Person's object be re- 40 putation, Let him press forward toward the Goal. Not even stop, unless quite necessary, to lash a Dog that attacks his Horse.

The Orientals afforded a new & very fertile subject for eclogues. Poor Collins did not wholly satisfy me, having by no means sufficiently avail'd himself of their many local peculiarities. 45

I cannot positively say, whether I sent those Notes to John de Reeve without a Cover or not. I suppose you would have me always use a Cover.

Maupertuis's Letter on possible Discoveries I had before observ'd. It put me in mind of an Improvement, that I've long 50 thought might be made in our Magazines, were ye proprietors to give encouragement for persons to point Defects in all arts & sciences, for others to propose improvements in em, and to allot a Page or two for these Purposes only.

*) Review of Polite Literature in Europe, 12° [P.]

55 I have now, I think, taken some notice of all y^t^ was pass'd over in ye former Letters. I have now to add [**35b**] about a Page de novo & so conclude . . . As for me who was, last year, a Book-binder, I am become, this year, a Painter. I mean my Amusement has been to sit beside 60 a Painter, who has taken mine and about half a dozen other Portraits of persons in the neighbourhood, at my House: ***'s for One, with a noble Conch in his left hand & his Pool etc. in ye back-ground. Motto (for Conchyology I regard not) is proposd to be:

65 J ** S ** of **** heare stand I,
Who built a new shit-house, & made ye Pool bye.

As to reading, I have, for the first time, perus'd a vol: or two of ye rambler, & think for Judgment & perspicuity he equals any writer I ever read, & for ye 70 musick of wellturn'd Periods I do not know his equal. For I am hardly satisfy'd with any one in ye eng: Language, beside Him.

[**36a**] Have you read y^e^ "Theory of moral Sentiments" by Dr. Smith, a Scotchman? or y^e^ "Dial: moral and political" 75 by Mr Hurd? Both which I purchas'd.

My Ode to Venus is not yet to my Mind, so that I shall probably make Alterations. I think if a proper Reference c^d^ be made from ye beauty we admire in this Venus to what we require in a modern Garden, it might 80 furnish out a madrigal not wholly inelegant. But I have, however, sent you my present Edition of it.

What think you of ye Valentine receiv'd yesterday by my Under-servant Hannah? With some Difficulty I obtain'd a sight of it, and have given you ye best Idea of it I was able.

85 Such Employ^mts^, you will naturally say, do not suppose a want of Leisure: and indeed they do not — but they suppose a mind wishing to amuse you, & which for ye sake of y^t^ event will trespass a Little upon ye time wch is really requir'd for other purposes. Believe me with Comp^ts^ to 90 Mrs Percy, y^r^ most affec^ate^

W. Shenstone.

[36^b^ *unbeschrieben.*]

XIV. Percy an Shenstone.

[37 a] Easton Maud^{t}. March 12th 1760.

Dear Sir,

I should have returned Mr Dodsley's Verses sooner, but I waited till I could accompany them with two or three other little Pieces which I have long intended for you, as 5 soon as I could gain time to transcribe them. I have acted upon honour and kept no Copy of these Verses upon the Leasowes which yet, had I had your permission, I should have been glad to have done, & to have annexed them to the Copy you gave me "Of the Triumphs of the waving 10 Line" etc.: for no other reason indeed, but because they are on the same subject, for I do not think them quite equal either to it or their author; and yet the complimentary turn is pretty.

I much admire your Verses on Venus, and think you 15 have made a charming Use of the Circumstance of her being orta mari as well as semi-reducta: I wonder that this Figure which stands in almost every garden, hath never furnished hints on the subject of taste to any Poet before: I say taste, for Whitehead hath made a moral use of it, 20 in his Song on the Flirts etc.; your thought hath all the Charm of Novelty, altho it is so extremely apposite & obvious: but in this lies the Superiority of you Sons of true Genius, that every one wonders the same did not occur to themselves, even where you are least capable of being ri- 25 val'd.

I think your new stanzas very fine, and yet pardon me, if I am so far partial to your first Copy, as to prefer its beginning with the words "To Venus, Venus etc". I think the application would be more striking, if it[1]) dit not fore- 30 stall our expectation by being in the first Line. The Stanza "Let coy reserve etc" seemed to me to fall in most easily **[37 b]** as in the first Copy, after the general remarks on "concealing beauty". If this free remark gives you no Opi-

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[1]) it: *hiernach* were *gestr.*

35 nion of my Judgement as a Critic, it will, however, of my Sincerity as a[1]) Friend.

Your Maid's Valentine hath afforded much Diversion to all the Belles in this Neighbourhood, notwithstanding the cavilier Treatment shewn to poor Cupid in the last Line. Your
40 Leasowes are so intirely the Seat of the Muses, that we are not to wonder if your very Groom & cook-maid partake of their smiles.[2])

In return, I have sent you some Catalogues of Curiosities: they are in Consequence of the Hint you threw out
45 about the Amazon's hair: you have possibly forgot it, but I treasure up the least hint which drops from your Pen. You are welcome to make what use of these Catalogues you please, provided you do not expose me to Mr ***'s Anger. For which reason I would wish they should rather come in
50 the Name of Mr Moody or Mr Fitz-dottrel than mine.[3])

I am entirely of your Opinion with regard to the Oriental Eclogues, none of which satisfy me except the last: next to it I esteem the second. I know not whether you will agree with me that the Oriental Peculiarities do not strike
55 so much in Poetry as Prose, and yet, to be convinced of it, one need only compare any, the most celebrated, version of some Part of Scripture with [**38a**] the common Translation. Had I any Talents at Tale-telling I could muster up many pleasing Idioms of the Chinese, which would shine under
60 such a Workman as Johnson. By the bye: I think Oriental Tales & Allegories not the least striking productions of his Pen. At least he himself attributes the Palm over all he ever wrote to a little allegorical Piece intitled "The Vision of Theodore the Hermit of Teneriffe, found in his Cell", and
65 I think with Justice. It is a fictitious Description of Human Life not unlike the subject[4]) of Cebes's Table whom yet he far excells. It was first published in a Book called the Preceptor, & hath since been often retailed by the Magazines. I don't wonder that you are pleased with the Harmony

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[1]) a: *hiernach* Man *gestr.* [2]) *hiernach etwa* 2 ½ *Zeilen getilgt.*
[3]) *hiernach* 4 *Zeilen getilgt.* [4]) *über gestr.* manner.

of his Periods. When you come to peruse the last Number 70
of his Ramblers, you will find that this was not the Effect
of Chance. Few people have made Style more the object of
their attention. The last time I saw him I heard him de-
clare, that he had not been guilty of a Parenthesis these
twenty years. 75

As the long nights of Winter begin to shorten apace, I
wish I could prevail on you to cast an eye over the Attempts
on Ovid's Epistles. If I do not obtain this favour from you
during the present Season of Recess and Leisure, I shall
utterly dispair of succeeding when your Groves & Cas- 80
cades have invited you forth, a month hence. Oblige me
then, Dear Sir, by giving them a speedy Perusal: and if
the manner hath any recommendation to[1]) you, I wish you
could be prevailed on to imitate my Friend Grainger in gi-
ving me an Epistle in the same stanza. When I come to 85
send you his Version of "Leander to Hero" you will peruse
I think some of the best elegiac verses in our Language.[2])
[38 b] What think you of this Specimen[3]) — — [*hiernach
der größere Teil von Grainger's Leander to Hero, im allge-
meinen übereinstimmend mit dem Text in seinen Poetical Works,* 90
1836, ss. 91—103; *bis* fol. 39ᵃ *inkl.*]

[39 b] This Translation was the last Mark of his Friend-
ship which poor Grainger gave me, before he crossed the
wide Atlantic. I wish I could obtain the like from you.[4])
I confess it would extremely gratify my ambition. Your 95
tender Manner would appear to great Advantage in one of
the Heroic Epistles. I am sensible it would be taking off
your Pen from better originals of your own, and yet (for
me only) I wish I could enlist you in this, tho' inferior, Ser-
vice of Translation. To give me some one Epistle as a pub- 100
lick Mark of that Friendship which does me so much honour,
would only be the Sport of an idle hour or two to your
Muse: and if Beggars may be permitted to chuse, the epistle

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[1]) to *über gestr.* with.

[2]) *nach* Language: on the Subject of swimming *gestr.*

[3]) *hiernach eine halbe Zeile gestr.*

[4]) you: *hiernach drei Wörter gestr.*

I should recommend to you should be that of "Sappho to
105 Phaon". Pope's Version, beside that is not in the alternate
Stanza, is not so exact to the original as to preclude all
future attempts, and such an attempt would be sooner par-
doned in Mr Shenstone by the public, than in any other
Poet who is at present established in its opinion. Few among
110 them have shewn much turn for Elegy. Those of Whitehead[1])
have not[2]) that easy simplicity, that[3]) soft unaffected flow,
which this kind of writing demands and which I don't re-
member to [have] seen any[4]) where kept up except in those
of Hammond and in that fine Collection which you show'd
115 me in MS. Now that Ovid's Epistles are neither more nor
less than pure Elegies, if it needs proof, you will will find
sufficiently proved by Hurd, in the Introduction to his Com-
mentary on the Art of Poetry.

[**40a**] I've inserted a Passage from ye Jesuites Letters
120 containing an Acc^t of the Chinese Gardens: if you have never
seen it in print it will entertain you. Return it back to me
with your remarks. I like every thing better in it than the
zig-zag bridges: they carry absurdity in the first principles
of their Construction: even ornamental Expletives (if I may
125 use the Form) should seem useful & convenient: these are
upon the same footing with a winding serpentine path which I
have seen some where, to a necessary Hous.

I have rec^d great Pleasure from your new Edition of
the Beautiful Inscription here returned: you have herewith
130 my Choice of the Readings, as also that of a Gentleman of
great Taste & Learning in this Neighbourhood, to whom I
ventured to shew the piece which he exceedingly admires.
If I did wrong, pardon me. He objects only to one Passage
which is in Stanza the last but one, viz. "invests the
135 bounds" etc; he even took the Liberty to propose an Altera-
tion, but rather with a desire that it might suggest a better
to yourself. Yet I would not insert it any where, but in
the remotest corner of this Cover:[5])

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[1]) W.: *hiernach* use *gestr.* [2]) not *über gestr.* neither.
[3]) that *über gestr.* nor. [4]) a. *über gestr.* ne[ver].
[5]) Cover: *neben gestr.* envellope.

"Let sweet Concealment's magic art
With doubtful bounds deceive, 140
And while the eye discovers part
The rest to fancy leave."

April 13th 1760.

[**40b** *unbeschrieben, bis auf die Adresse.* — Fols. **41a** *und* **b** *enthalten zunächst die Notiz P.'s, rot*: A Copy of the first Letter recd from Mr *** relating to the Tobacco-Stopper Plot. *dann:* Recd June or July, 1760. — *Die Bombe ist endlich geplatzt, und der mit Recht ergrimmte Hylton verlangt in den schärfsten Ausdrücken Aufklärung wegen des ihm gespielten schlimmen Streiches. Am Schluß des Briefes bemerkt P.:* The Name is suppressed, out of Regard to the writer. — Fols. **42a—43a** *enthalten*: Extracts from the Second Letter of Mr *** relating to the Tobacco-Stopper Plot. *Hylton ist durch P.'s Erklärungen, soweit sie sich auf P. persönlich beziehen, befriedigt. Trotzdem bricht der gekränkte Altertümler auch in diesem Briefe wieder in bittere Klagen aus:* I have been ridiculed from Birm: [to] Worcester, & from Lapall to London, & never found 'till lately, that the head of the poisoned Stream arose so near my own Dwelling. — **43b** *unbeschrieben.*]

XV. Percy an Shenstone.

[**44a**] Easton Maudt, July 29th 1760.

Dear Sir,

The Melancholy Event of my Mother's death which happened while I was at your House, prevented me[1]) from calling on you in my way back into Northamptonshire, and 5 the promise you made me at parting to write soon, hath hitherto kept me from troubling you with a Line. It behoves me however to thank you for the hospitable Reception I found at the Leasowes, which I wish[2]) you would give me an opportunity of returning here at my Parsonage: I 10 hope I need not repeat, how happy such a Visit would make me; indeed it is a happiness which from the knowledge I

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[1]) me *doppelt.* [2]) wish *über* 4(?) *gestr. Wörtern.*

have of your close attachment to home, I scarce hope ever to enjoy. You sh[d] at least favour me more frequently with
15 a line, and in particular I hope you will now oblige me with one immediately: I should be glad to know in[1]) what situation you are with regard to M[r]****. About a fort-[**44b**] night ago I received a very angry Letter from him, requiring an Explanation of the Cheat put upon him last year etc.,
20 which a Journey to Birmingham and Stratford, he told me, had enabled him to find out. I answered his Letter in such a manner, as will leave it in his own power to consider me hereafter in the number of his friends or not, as he pleases; I cleared up my own share in the adventure, without giving
25 him any insight into the rest which, as I was wholy innocent, I could easily do. I gave him advice which is good, if he will take it, viz. to consider[2]) the story as a pleasant Jest, and to be the first to join in the laugh about it. How far he is disposed to comply with my Advice, as also what
30 is the Conclusion of the History, I shall be glad to hear from you. He is a very good natured obliging Man, and I should be sorry to have him rendered unhappy.

[**45a**] I not long since wrote to Johnson and took occasion to repeat the Apology you made for not having an-
35 swered his Letter, viz. that you waited so long in order to pick up something worth communicating to him, that you began to be ashamed to write at all; I concluded with repeating some of the civil & respectful things I have heard you say of him, and doubt not but he will remain very well satisfied.

40 I had a letter last post from Dr. Grainger at S[t] Kitts, wherein he desired his Compliments to you. He is happily married there, hath got into a course of practise in which he hopes to clear 1000 ℔ per an̄n.: Intends to lay up for a few years & then come and spend his days in England.

45 When I saw you, you talked of giving a short History of false taste: I can furnish you with one or two real facts that are not unpleasant. Last year died a M[r] W.,[3]) who had

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[1]) in *über gestr. upon.* [2]) cons. *über gestr.* laugh at.
[3]) *Name unleserlich gemacht.*

a Seat at M.[1])** & who[2]) was [**45b**] possessed by the very demon of Caprice. He came into possession of an Old Mansion that commanded a fine view down a most pleasing Vale; he contrived to intercept it by two straight rows of Elms that ran in an oblique direction across it, and which led the Eye to a pyramidical Obelisk composed of one single board set up endways & painted by the Joiner of the Village; this obelisk however was soon removed by the first puff of wind.

In view[3]) of one of his windows grew a noble large[4]) spreading Ash which, tho' the spontaneous gift of Nature, was really a fine object, and by its stately figure and chearful Verdure afforded[5]) a most pleasing relief to the Eye; you will stare when I tell you, that Mr W. had this Tree painted white — leaves and all: it is true the leaves soon fell off and the tree died, but the Skeleton still remains, as a Monument of its owner's Wisdom & Ingenuity.*)

Favour me with a Line, and accept the Complements of Mrs Percy, together with those of

Dear Sir

your very faithful

T. Percy.

XVI. Shenstone an Percy.

[**46a**] The Leasowes, August 11, 1760.

Dear Sir,

I should be extremely glad, if the *slow arrival* of any Letters you expect from Me might in no sort interfere with any *good Intention* of your own. I can at best claim to be no other y^n a very *desultory* correspondant, who may at *one* time make Amends for what he is deficient at

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1) *Ortsname unl. gem., doch ist* near Bridgenorth *noch zu erkennen.*

2) who *korr. aus* whose Taste.

3) view *über gestr.* front.

4) noble l. *über gestr.* fine &.

5) afforded *über gestr.* was.

*) This painted Tree I saw with my own eyes a few years ago. [*späterer Zusatz P.'s; hinter* ago *einige Wörter getilgt.*]

Another. However, I ought now more particularly to apologize for my Delay, being ye result of a little too much
10 Inattention to your Desire of an Answer by return of the Post. — Indeed I do indulge myself in ye Hope of seeing you some time in Northamptonshire, as I do, likewise, in that of seeing many other pleasing sights, perhaps infinitely less affecting yu the sight of an Ingenious Friend. The Hope
15 affords me present Pleasure — But when! or where! — I'm weary of Conjectures! — having too often been mistaken in my visionary schemes of Happiness. — Were I to say all yt occurs in regard to Master *** it would engross my whole sheet of Paper, which I do not intend it shall. He
20 has indeed for some time held [**46b**] but a Low place in my Esteem. . . . . The Advice you gave him was obviously right, but thrown away on One, who cannot distinguish between solid Censure & harmless Raillery . . . . a Friend of Mine has, thro' my Hands, presented Him with upwards
25 of 300 Medals which, as I'm just beginning to make a Collection, I almost wish I had secur'd for Myself.

I thank you heartily for your Letter to Johnson. I do very unfeignedly respect both the Writer & the Man, and [**47a**] should be sorry to forfeit, by a neglect on my side,
30 any degree of Esteem he discovers for Me. I am also truly glad to hear of your Friend Grainger's success. I hope however he will not sacrifice too much of his Life abroad. When he can once qualify himself to make a little external Figure Here, his intrinsick merit will ensure success at Home.
35 And then I should expect that Home would be more agreeable to Him — if I am not blinded by ye Pleasure I propose to myself from his farther acquaintance. I am oblig'd to you for yr Incidents you offer, relating to my ludicrous essay on false Taste. Pray fail not[1]) to communicate aught
40 you observe of ye same stamp. I fear ye white-wash'd tree will appear somewt incredible — however, I'll see what may be done, whenever I have Leisure and good spirits. My good Friend Mr Spence intends a whole Pamphlett of

[1]) not *doppelt HS.*

this kind, which he calls ye History of false Taste, but I do not expect any great matter from a subject of Humour 45 in my Friend's Hands. Dodsley gave me this Intimation, who resides here for near two months to correct ye edition of Fables begun by Baskerville. He has given me a Portrait of his head by Reynolds, ye Price of which I am asham'd to mention. He seems to entertain no doubt, y^t your Chinese 50 novel will excite [**47b**] Curiosity. You will perhaps be desirous to know, what I have of late been doing about my Farm. One Piece of water below my Priory has confin'd me, employ'd my servants, and enslav'd my Horses all this year. I hope to finish it the next week, but have often been deluded 55 by such expectations. I have had a large conflux of visitants and expect more, when L^d. Lyttelton brings all ye world to his new Palace. Pray how do you like his Dialogues? or who is ye Author of ye Remarks, that is so partial as to mention me with honour? As to other Books, you must 60 instantly procure y^e "Ancient Fragments" of Scotch[1]) Poetry. — I would wish you to read "Webb's treatise on Painting", "Elegies descriptive & moral", and, if you love mischief, the two Odes y^t ridicule Gray's & Mason's manner. Have you ever yet seen the "Prolusions" containing Over- 65 bury's wife, the Notbrowne Mayde, Sackville's Induction, ye tragedy of Edwd III (as suppos'd by Shakespear) & a Poem of Sir John Davies? Tis indeed a specimen of type & paper y^t is meant to alarm my neighbour Baskerville; & had not ye Editor admitted so many affectations, I 70 should hardly know where to assign ye Palm. However, Tonson having sent it to Baskerville, is to find it surpass'd in Dodsley's Fables. I presume ye inclos'd to be ye Papers you mean. I wish I had happend to take a copy of them. I will attend to Ovid ye first Leisure moment, if you will 75 believe me to be, on all occasions, yours & Mrs Percy's most true & faithful Servant

W. Shenstone.

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[1]) Erse. [*Bemerkung P.'s am Rande links. rot.*]

XVII. Percy an Shenstone.

[**48a**] Dear Sir ****[1]) Sepʳ . . . 1760

After I left you, In my way into Northamptonshire, as I was riding between Dunchurch and Daventry, I met on the road with Bonnel Thornton, One of the Authors of the
5 Connoisseur, whom I formerly knew at College. He was travelling downwards, and told me he intended a Visit to your Villa before he returned to London. If you have never seen him, it may [be] proper to give you a few descriptive hints to enable you to know him, if he should fall in your way
10 without having his name announced to you. He is a middle-sized Man, with his face moderately full of Pock-holes, with rather a fair Complexion; but what will sufficiently distinguish him, is a remarkable Impediment in his Speech, owing (I believe) to his having no roof to his Mouth; by which he cannot
15 pronounce several Letters, particularly the Theta: so that he never could articulate his own Name. [**48b** *unbeschrieben, bis auf die mit * bezeichnete Anmerkung.*]

[**49a**] Inclosed I send you an ancient Celtic (or rather Runic) Poem, translated from the Icelandic*). I am making
20 up a small Collection of Pieces of this kind for the Press, which will be about the Size of the Erse Fragments. You will probably be disgusted to see it so incumbered with Notes; yet some are unavoidable, as the Piece would be unintelligible without them.

25 Some Passages in the inclosed seem to border upon Fustian and Bombast, but we must allow for the difference between a Version and an original. Many things may seem overstrained in the former, which are natural and easy enough in the latter. Many Metaphors are to be found in all languages, which have
30 been rendered familiar and easy by Use, but would appear forced and unnatural, if they were to be resolved into their Primary Ideas.

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[1]) Beginning wanting: *Notiz am obern Rande der Seite.*

*) Afterwards printed in Five Pieces of Runic Poetry, translated from the Icelandic etc. published by Dodsley 1763. 8vo [*Anm. P.'s, der als Jahreszahl irrtümlich* 1764 *angibt.*]

I send you also some smaller Fragments of the same kind: give me your opinion, whether you think them worth inserting, as also whether I sh[d] print the originals, which after 35
all nobody will understand.

I am, with Complim[ts] to M[r] Dodsley,

Dear Sir, your faithful Friend

T. Percy.

[**49b** *unbeschrieben.*]

XVIII. Shenstone an Percy.

[**50a**] The Leasowes, Oct[r] 1. 1760.

Dear Sir,

I am truly glad that you deriv'd any Pleasure from your visit, which afforded Me a very considerable one: And I shall esteem myself yet more fortunate, if any Pleasure 5
it gave you may induce you to repeat it, when you find a proper Conveniency. There will indeed be no end of writing all we have to say on the present occasion: A week's Conference on the Subject, when things are in somewhat greater Forwardness, will be more effectual than fifty Packets 10
as much distended as your last. Besides, I'm a little suspicious that my winter-Spirits may render me Less punctual y[n] you will expect me to be. I will, however, try to return your Parcells within a Post or two, together with my Judgment of acceptance or reprobation. After this, I would have 15
you transcribe what you think proper in a Large Paper-book & let me reconsider them all together, before they are sent away to Press. Many of those in Print need not be transcribd at all; only their Titles regularly inserted in those Places that you shall allott them.*) 20

As to Placing them, I would not have y[e] Long ones ever follow one Another, unless there happen to be some very particular reason for their so doing. My Motive is, that Any that think them dull should esteem doubly so on account of their Length, and then — you know y[e] Conse- 25
quence.

*) viz. The proposed Collection of Reliques of ancient Poetry, etc. [*Anm. P.'s; rot.*]

[**50b**] I believe I shall never make any objection to such Improvements as you bestow upon them, unless you were plainly to contradict Antiquity, which I am pretty
30 sure will never be the Case.

As to alterations of a word or two, I do not esteem it a point of Conscience to particularize them on this occasion. Perhaps, where a whole Line or More is alter'd, it may be proper enough to give some Intimation of it.
35 The Italick type may answer this purpose, if you do not employ it on other occasions. It will have the appearance of a modern Toe or Finger, which is allowably added to the best old Statues: And I think I should always¹) let the Publick imagine, that these were owing to Gaps rather y^n to
40 faulty Passages.

I have us'd myself to these three marks of approbation: + for the least, ++ for the next, and # for the highest. I shall therefore employ²) them in the present Case, but I would not have you insert any Pieces that sink below the second Mark.
45 I could indeed wish you not to place your Thoughts on extending the size of your Publication. However, I shall not object to 3 such vols as Mallet's, if you can by any means fill them properly, even with ye addition of Scotch Ballads. You did well in ordering me that Collection of old
50 Ballads*): I doubt, however, I shall not be able here to borrow "Dryden's Miscellanies".

I am more fearfull of your admitting what may not suit the Class that will be your principal Readers, than I am of your omitting a few good pieces, which may, at worst,
55 be added in [**51a**] some future Volume.

With Regard to the Celtic Poem, I think there is something good in it. The absolute Necessity of Notes will be the Rock that you may chance to split upon. I hope they will be as short as possible, & either at the end of every
60 Piece, or thrown into ye Form of Glossary at the end of the Collection. Perhaps some small Preface at the Beginning also may supersede the Use of Many. I would rather

¹) always *über gestr.* rather. ²) employ *über gestr.* use.

*) That in 3 Vol^s 12 mo. 1727. [*Anm. P.'s.*]

chuse to have ye translation be a kind of flowing yet pompous Prose & printed in Paragraphs accordingly. The Original, I should think, had much better be omitted, partly 65
for ye Reasons you give yourself, and partly, lest this, together with the Notes, may load the text more y^{n} is agreeable. I should be glad enough to revise, with you, this whole Collection when tis put together; In the mean time I would not trouble you to send me each particular Piece, 70
as it is very probable I shall not have means to afford you much assistance.

A Question of yours remains with regard to ye smaller Fragments of ye Celtick Poetry. — There should be certainly nothing of this kind inserted y^{t} is Less considerable y^{n} what 75
you send me; And as to these and a Few of the Kind they perhaps may not be much exceptionable. However, if it be ye least necessary to add notes by way of explanation, One may readily enough conclude y^{t} they had better all be totally omitted. 80

Thus I think I have shewn my Obedience to your Injunctions for the Present, & if I ever happen to do otherwise, I hope it will not be imputed to want of Inclination. Dodsley is gone to spurr Baskerville, returns on Friday to spurr me, when I will deliver [**51b**] him your Compli- 85
ments & make this very Letter my Excuse. Mr Melmoth is not yet come, but is expected every Day. I am also made to expect a very clever woman, one Mrs Gataker, with a party of ingenious Persons from London, in a fortnights time. I shall be truly glad to see Mr. Thornton, but I hope 90
he will by no means scruple to make himself known to me on his arrival. I believe Dodsley's original Fables will be printed off in about a Fortnight, when I shall find myself more at Leisure.

The printed Ballads you sent, are, I think, by no means 95
worth preserving.

I will here conclude myself very affectionately both yours & Mrs Percy's; if I think of any thing more I will not fail to add it by way of Postscript.

W. Shenstone.

100 Eight o'Clock. Tis now time y^t my Packet should be
made up, ready for to-morrow morning. I have nothing
more to add, except that I have been attending on a Sir
J. Mostyn with a Party of Ladies & Militia-Gentlemen,*)
y^t have been long quartered at Bridgnorth. They seemd [a]
105 very good sort of People, without any gread Depth of Taste.

XIX. Shenstone an Percy.

[52a] The Leasowes, Nov. 10th 1760.

Dear Sir,

I send these few Lines merely to acquaint you, that I
have not yet received the Collection of Ballads from London
5 & of consequence am not enabled to write such an answer
as you may expect from me. I am going with Mr Dodsley
this afternoon as far as Birmingham, who goes from thence
to town on Wednesday-Morning & will order those volumes
down with all convenient expedition. I will have regard to
10 ye improvements you mention, while the Pieces you allude
to are under my examination. — There is no room that I
can see to question ye reception y^t your Work is like to
meet with. If I have any talent at Conjecture, All People
of Taste thro'out the Kingdom will rejoice to see a judicious,
15 a correct & elegant collection¹) of such Pieces. For after
all, 'tis **[52b]** such Pieces that contain ye true Chemical
Spirit or Essence of Poetry, a Little of which properly
mingled is sufficient to strengthen & keep alive very con-
siderable Quantities of the kind. Tis ye voice of Sentiment
20 rather y^n the Language of Reflexion, adapted peculiarly
to strike ye Passions, which is the only Merit of Poetry
that has obtained my regard of late.

I have been mentioning y^r Quere to Mr Dodsley, about
ye argument or Introduction to each ballad. I will say
25 more in my next Letter. At present I shall only intimate,
that I would wish you to consult for Simplicity as much
as possible. Some old words, I presume, (which it will be

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*) among these was my Relation Mr Price of Bringpeice, Flint-shire [*Anm. P.'s; rot*].

¹) collection *über gestr.* edition.

perhaps necessary to preserve) must be explained by modern ones. For these alone I would reserve the bottom of each Page. The remaining Quere will be, whether ye little Anecdotes y^{t} you insert by way of illustration, should be placed at ye beginning or at the end of ye ballad. If they are short, perhaps they may not be amiss in Italicks at ye beginning. However, should you begin each ballad at ye head of **[53a]** a Page, you will often have room for notes of a larger extent at the Close of ye Foregoing, and perhaps you may want here to introduce a particular note as well as a general Argument. In this case (ye bottom, as I said, being reserved for mere verbal explanations) I would throw both ye general argument & particular notes together at the Close, for otherwise your text will be almost smothered by these incumbrances in every part. However, I do not yet decide & should be glad to hear farther what you have to say. According to this Plan I fear ye notes would often incroach upon ye top of a Page, if you do not guard against it while you are printing. I doubt whether you ought to sort y^{r} pieces or to vary them as much as possible. I will return ye old Ballad next Letter, having at present not a moments Leisure. Mr Dodsley's Fables are not quite printed off here thro' some Mistakes y^{t} have occasioned ye Loss of three or four reams of Paper. However w^{n} **[53b]** fresh Paper arrives, they will be finished in 3 Days' time. Mr Dodsley desires his Compliments, as I do mine, to Mrs Percy. Pray write soon, & believe me ever yours

Will: Shenstone.

XX. Percy an Shenstone.

[54a] Easton Maud^{t}., Nov. 27, 1760

Dear Sir,

I rec^{d} the favour of yours, & tho' you promised to write me another letter which is to contain farther Remarks on the Plan of my [1]) intended publication*, yet I would not de-

[1]) Remarks *bis* of *über einer getilgten Zeile.* * Sc. Reliques of ancient Eng. Poetry. [*Anm. P.'s im Text; rot.*]

prive myself of the pleasure of writing to you by waiting till it arrives.

As you promise that your next Letter shall contain your sentiments more fully on the Queries I proposed in my last,
10 I shall be silent on the subject till it arrives: only let me observe that you need not be under much dread of my incumbering the pages with Notes, for at present I see little or no Occasion for any; however, an accidental one may be thrown either to the head or the tail of the piece, as the
15 vacancy may admit.

You will perhaps be surprised when I tell you, that Mr Dodsley & I have broke off all treaty on the Subject of the Old Ballads. James Dodsley is generous enough & offered me terms that [**54 b**] would have repaid my Labour,
20 but his brother (who, if you remember, had never much opinion of the work) has, I suppose, persuaded him to desist, for the other has receded from his own offers and we are now quite off, as the trading term is. — I can't say but he has shown too much of the bookseller in this affair, as I could make
25 appear if I were to shew you his Letters: but I don't desire to have it either repeated or remember'd to his disadvantage, as in our former engagemt he acted with great honour and civility. — I am everyday the more convinced of the truth of Baskerville's distinction between the two brothers,
30 at least thus far, that as a Tradesman Mr James Dodsley is the more generous Man to deal with; I could also add: unless Mr R. D. influences him.

I am now in treaty with another bookseller, who I hope will be more steady in his resolutions & better apprized of
35 the value of the work: as soon as we have agreed upon terms I shall prosecute the business with all vigour. In the meanwhile I have recd a Letter from my Correspondent in [**55 a**] Cambridge, which informs me that he has procured leave for me to examine & transcribe any of the pieces
40 in the famous Pepysian Collection; he has also sent me an exact description of what I may expect to find there: it seems this curious Collection is comprized in five very large Vols Folio, whereof four are in black Letter, but all

printed, containing (pasted on blank leaves) almost every ballad & song that ever was published From the Introduction 45 of printing to the Time of Charles 2^{d}. The pieces were arranged under ten heads, viz. Comic, Tragic, Historical etc.: but I shall send you from Cambridge a more circumstantial account, and thence you may expect to hear from me as soon as My Bookseller & I are agreed as to terms. 50 — There is also a Collection of 2 Vol^{s}. folio, preserved in Museum of the Antiquarian Society London, which I hope to have lent me into the Country. — How shall I riot amid all these treasures! **[55b]** Amid such plenty of materials it will be our own faults, if we admit any worthless pieces 55 into our moderate & portable Collection.

I fill up the Intervals of my time with now and then translating a Spanish ballad, with a view to throw together half a Score of the Choicest & most striking to the End of our Book.[1]) I here inclose one for your Correction that 60 was the product of a vacant Evening last week. The original is admired for the strong picture[2]) of Moorish Revenge & Indignation which it exhibits: I wish you would criticize[3]) my Version (if you please on a separate paper) and return it together with your remarks and corrections. The next I 65 propose to undertake contains a description of an old Bullfeast which will render it curious & peculiar[4]). I don't pique myself upon a literal Version, because I would as much as possible avoid the necessity of Notes, and therefore, when any very particular description of, or allusion to, the 70 local **[56a]** Customs of the Morisco or Spanish Nations occurs, I endeavour to take such a Compass & to express it in such general terms, as to render the passage sufficiently intelligible of itself, without a marginal Comment. This is a piece of art, for which I can truly say I am indebted to you 75 & to those improving hours of Conversation wch I have had the happiness to enjoy[5]) at the Leasowes[6]). For I often reflect

[1]) Book *über gestr.* Collection. [2]) picture *über gestr.* spirit.
[3]) criticize *statt eines getilgten Wortes.*
[4]) peculiar *über gestr.* striking. [5]) enjoy *über gestr.* spend.
[6]) Leasowes *statt gestr.* leisures.

on those valuable hints which have escaped you in the freedom of Conversation, & which did not make at first
80 that impression on me, that they have done since, when I have had time to recall them & ruminate upon them at leisure.

But that this Cover might not be altogether filled with my own slight productions, I have inserted a little piece that
85 must have been written at least 30 Years ago, & which has spirit, if not truth. It was found the other day in a drawer in my Lord Sussex's Library, which had never been opened since [**56b**] the death of his Father.[1]) If it had fallen into the hands of some ill-natured persons, who would have
90 altered the names in the last lines to[2]) *** The publick[3]) would possibly have swallowed the piece down glibly as a new production.[4])

Favour me as soon as possible with your promised Letter & accept my Wife's Compliments.

95 I am, dear Sir,

Your very affectionate & faithful

T. Percy.

[*Es folgen* fols. **57a** u. **b**:

Verses written 30 Years agoe*)

100 Behold the monarch Oaks, that rise
With lofty branches to the skies etc.

20 Zeilen, die unter der Überschrift Verses on two celebrated Modern Poets [*Young und Philips*] *in* Swift's Poetical Works ed. Mitford (Aldine Ed.), II. ss. 126—127
105 *abgedruckt sind.*[5])]

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[1]) *Hiernach etwas mehr als eine Zeile durch Schlangenlinien getilgt.*

[2]) *Hiernach 2½ Zeilen durch Schlangenlinien unleserlich gemacht.*

[3]) *Dgl. etwas über eine Zeile.*

[4]) *Dgl. 5¾ Zeilen.*

*) By James Moore Smith Esq. as I have since discovered. [*Anm. P.'s am rechten Rande.*]

[5]) *Das ganze P. S., 14 Zeilen, getilgt.*

XXI. Shenstone an Percy.

[**58a**] I desire my best Respects to M^r^ & Mrs Percy, & will not be long before I return a fuller Answer to his obliging Letter. I cast my eye upon it this morning & observed, to my utter Confusion, that the advertisement*) should have been returned immediately. I wish it may not 5 come too Late — chiefly that Mr Percy may be less disposed to censure my Inattention to his Request — For, in reality, I have discovered nothing that it is very material to alter. — Dodsley has sold 2000 of his Fables & begins to talk of second & third editions. I would have him permit 10 Baskerville to print one more edition for the Curious, with no other decoration than a Frontispiece with new emblematical Top & Tail-pieces. — I want much to see the Chinese Novel & will lend what assistance I can in regard to the old Ballads. I hope however that the prodigious pains 15 Mr Percy proposes to take in this affair, will be employed rather to fill a moderate Collection with the best readings of good Ballads, than to swell such Collection to any very great extent.

Adieu for a Few days. 20

Saturday, April, 1761. Will: Shenstone.

[**58b** *unbeschrieben.*]

XXII. Shenstone an Percy.[1])

[**59a**] I procured a copy of the Fables from Mr Baskerville before the Cuts were inserted, & have by help of Mr Alcock (a Painter) supplied the places of the emblematick prints with some devices of my own. I send you some account of them, y^t^ you may be induced to favour me with 5 Hints for two or three more, which will be wanting to compleat my scheme & which you can very readily supply,

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*) Sc. The Advertisement prefixd to ye Fragments of Chinese Poetry, 4th vol. of Chin. Hist. [*Anm. P.'s*]

[1]) *Am oberen Rande:* 1761 [*spätere Eintragung P.'s; rot.*]

but which I can not. [*Es folgen Beschreibungen der entworfenen Illustrationen, durchaus allegorisierend, z. B.:* [**59b**] Face of a
10 young Lady (ye Fable) . . . pointing to a Philosopher's head (the Moral) — a pleasing ornam^t^ enough *oder*: [**60a**] Children dancing round a Statue of Truth, and as it were gladdened by the rays reflected on them by her Glass — the prettiest picture amongst 'em, and used as a tail-piece at the Con-
15 clusion. *Zuletzt*:]

I can procure you ye names of the writers in Dodsley's Fables, if you chuse to have them — Some of them certainly are such as ought to credit the Performance.

[**60b** *unbeschrieben.*]

XXIII. Shenstone an Percy.

[**61a**] The Leasowes, April 24. 1761.

Dear Sir,

You must accept a sort of Piece-meal performance of my Promise. I could indeed easily send you an account
5 what Ballads & Songs I have marked in those Collections, but before I can properly recommend Any for your Insertion, it is altogether expedient that I should be well acquainted with your Plan. The Adjustment of This will be a matter of Importance & pretty intricate determination. For Instance,
10 do you make any distinction betwixt a Ballad & a Song, and so confine yourself to the Former? With the common people, I believe, a Song becomes a ballad as it grows in years, as they think an old serpent becomes a Dragon, or an old Justice a Justice of Quorum. For my own part, I
15 who love by means of different words to bundle up distinct Ideas, am apt to consider a Ballad as containing some little story, either real or invented. Perhaps my notion may be too contracted, yet, be this as it will, it may not be of much Importance to consult [**61b**] Etymology on this occasion, as
20 it will be necessary herein to follow the ordinary opinion of the world, at Last.

Again, if you admit what I call Songs, you must previously acquaint me, within what Date you think it best

to circumscribe yourself. And this will lay you under difficulties, when I come to teize you with Horace's argument: 25
demo unum, demo etiam unum, Dum cadat elusus etc.: For what will become of the new "William & Margareth", „Leinster fam'd for Maidens fair", & many more of a good stamp which it will touch you nearly to omit? Again, what will you determine as to old renowned songs, that per- 30
haps have little or no Merit & would not have existed to this day, but for the tunes with which they are connected? And again, how will you manage the Scotch? Will you allow them a separate volume & a Glossary which many of them will too much require? These Points & Many others cannot 35
be so well adjusted as by a Conference betwixt us at the Leasowes, where I hope you will have Leisure to pass a day or two, when you have dispatched your other publications.[1])

XXIV. Percy an Shenstone.

[62a] London, May 22nd 1761

My dear Mr Shenstone,

I purposely deferred answering your Letter 'till I got to this place, whither it was incumbent on me to come for many reasons, & particularly to enable me to answer your queries 5
about the Old Ballads. I have considered them myself, I have held a council of war with Mr Johnson, and am at length come to the following resolutions. Imprimis: My Collection shall be promiscuous, yet so distributed that the pieces shall, if possible, illustrate each other; I don't mean by throwing 10
those of the same subject together under the several heads of Tragical, Comical etc., but only when any little stroke in one serves to explain an obscurity in another. Where nothing of this kind offers, I shall distribute them so as to prevent the reader from being tired; I shall not easily suffer two 15
long ditties to come together, nor permit[2]) a long series of

[1]) *Hiernach 2 Zeilen durch Schlangenlinien getilgt. Der Brief ist unvollständig.*

[2]) permit *über gestr.* let suffer.

Love Songs to remain undivided. Item: [**62b**] I shall make Dodsley's Collection of Old Plays so far my model, as not easily to admit any pieces written since the Restoration; yet
20 on the other hand I shall not totally exclude a few good ones that have been written since that time in imitation of them. Tho' at present I am not determined whether I shall confine these to a separate quarter or insert them immediately after such pieces, as the writers seem to have had most in
25 their eye. The best ancient scottish pieces I shall readily admit, & the modern ones under the same restrictions as the above. — Item: To oblige you I have stipulated with the Bookseller only to print two Vol[s], provided the materials for a third are not quite as good as those of the two first,
30 which are to be printed off first out of the very Cream and quintessence of our Collections. And to [**63a**] prevent ever degrading the work by additional Vol[s] etc. we have made an express article, that if we sh[d] at length find very excellent materials for a 3[d] Vol. no inducem[t] whatever is to give
35 birth to a fourth. — And now, Sir, let me inform you, that the work is at length to come out of M[r] Dodsley's shop. He has thought better of the scheme & has come up to my terms, which M[r] Millar would indeed have done as to money, but he wanted to lay me under some difficulties about the
40 execution, that prevented us from coming to an agreement. My terms, if 3 vol[s], are to be 100 Guineas, if 2 only, 70 ℔. You see I shall give up near 40 ℔ by dropping a 3[d] Vol. to oblige you: but I[1]) assure you I shall do it with the greatest pleasure to obtain the approbation of so valuable a
45 Friend & so excellent a Judge, & no dirty motives of Lucre shall induce me [**63b**] to disgrace a work, which you are so indulgent as to think well of.

M[r] Johnson & I have had a good deal of talk about you: I explained to him the reason, why you did not write
50 to him & I believe he is entirely satisfied on that head. He even talks of taking a Journey down to the Leasows, but this you must not much depend on: he is no more formed

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[1]) *Hiernach* can *gestr.*

for long Journeys than a Tortoise. 'Tis two years that he has been resolving to come & see me, who consider myself as in the neighbourhood of London. Adieu. Dear Mr Shenstone, excuse this stupid Letter, which was written in all the hurry of a Coffee-house. Favour me with a Line before I leave town, which will be in a fortnight; send me up a List of such pieces[1]) in the Old Collection as you think worthy in the new, & esteem me 55 60

your ever affectionate & faithful

Thomas Percy.

XXV. Shenstone an Percy.

[**64a**: *kurze Zuschrift, datiert* Wednesday, June 11th 1761. *Im wesentlichen eine Anfrage betreffend die Wahl eines Horaztextes, den Baskerville einer zu veranstaltenden Neuausgabe zugrunde legen könnte.* s. Straus-Dent, ss. 35—38, 73 (Nr. 50) *und* 74 (Nr. 57). *Zuletzt:*] I took ye Liberty of asking Mr Dodsley for your Chinese Novel, as I knew you were so good to intend me a copy. — 5

W. S.

[**64b** *unbeschrieben bis auf die Adresse.*]

XXVI. Percy an Shenstone.

[**65a**] 20th June 1761.

Dear Sir,

Mr. Dodsley has promised to get up a set of our Chinese History for you as soon as possible. He does not propose to publish before the Meeting of Parliamt & till then will part with no Copies. But such a Friend as you has a right to be excepted, and therefore may expect by the first Conveyance a set neatly bound. Considered in a Critical Light you will find it a moderate performance, but 5

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[1]) *Über gestr.* plays.

10 as it gives us a history of the human mind in China, I hope it will not be altogether unworthy attention.

Have you seen Dr Hawkesworth's Almoran and Hamet? The world is[1]) divided about its merit; the doctor has great expectations from it. Greater in my opinion, than will be 15 answered. His style is very unequal and wherever he affects the oriental manner turgid & not altogether free from obscurity. His Characters are too artificially opposed and as constantly [**65 b**] contrasted to each other, as light and shade in a picture. Nor do I think he has managed his Eastern 20 Machinery with that ease and advantage that the orientals do themselves. Genji, Inchantments etc. make but an awkward figure in a tale at this time of day. Where they are used by writers who believe their existence, they are borne with, because they give us an Insight into the human mind: not 25 to mention that the simplicity with which they are then introduced hath something very amusing & pleasing: but nothing of this is the case, when they are purposely and artificially attempted by foreign writers, besides in a moral work they destroy the effect; the Incidents are out of nature 30 & no longer of use to regulate human Life and Manners. No reader finds anything to apply to himself, because the situations [**66 a**] are such as can never really happen. —

Dr. Hawkesworth's book is intended as a rival to Rasselas: but I don't think the Eastern Style flows from him 35 with that ease it does from Johnson. But then, if Johnson has the advantage of him in style & in having confined his narrative within the Limits of possibility, Hawkesworth has, on his part, contrived to interest his readers more, by introducing a very pleasing Love-Story. The Doctor is said 40 to have wrote for the King, who had also the perusal of the Book in Manuscript: you will be surprised to see so poor and insipid a Dedication. — Tho' Dedication is a paultry kind of writing, yet one w^{d} have thought he m^{t} have contrived to have thrown together half a dozen well-rounded Periods.

45 So much for Criticism.

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[1]) is *über gestr.* are.

[**66b**. *Vorschläge betreffend den Horaztext. s. Brief XXV. Percy empfiehlt die Bentleysche Ausgabe. Zum Schluß:*]

Favour me with a Line. I am

Most sincerely yours

Thomas Percy. 50

PS. accept my Wife's Compliments.

XXVII. Shenstone an Percy.

[**67a**] The Leasowes, July ye 5th 1761.

Dear Sir,

I am truly glad to find that all things conspire so happily to favor your undertaking & to further an event I have wished so long, as that of a good edition of old Ballads. — I know 5 not how that Ballad of „Rosamond" came to be totally omitted in my List: I found it distinguished in the Book wth a mark of second-rate approbation. More than this I cannot allow it, notwithstanding any merit I could discover on a reperusal. It seems to me a melancholy Fact, smoothely & 10 decently related, without any great indication of poetical Spirit in the Composer. Compare it with the "Spanish Lady", either in point of Sentiment or poetical embellishment, & I should imagine you wou'd find a difference much in Favour of the Latter. I will only add that you should by 15 all means insert it, as it will be proper to have a Ballad on the Subject.

I have read" the Hive" in 4 vols, & "the vocal mis-[**67b**] cellany" in 2 since I rec^d your last Letter, marking ye songs with a different number of crosses, according to ye dif- 20 ferent quantity or proportion of poetical Spirit I observed in them. You shall have a List, when I can find Leisure to transcribe one; or rather, I will find Leisure for that purpose, when you let me know that you require it. I must confess the Task has been a little irksome to 25 me, as the number of frothy & affected Pieces I found there written on ye subject of Love, has almost habituated me to read without any sort of Attention. I rather chose, however, to admit many for you to reject, y^n to reject

30 one for you to admit. I will depend upon seeing you & your collection (at least a List of your collection) before you send it to the Press. I told Dodsley in my last Letter[1]) y^t I was sure the work w^d be a noble one, if I might guess from y^r activity, y^r Learning, y^r diligence, & your con-
35 nexions. I wished it might be an elegant edition, & very greatly shall I be deceived, if there be not numbers in the Kingdom y^t will be as much pleased with such a work, as our Friend Mr Johnson, Mr Garrick, or myself. I have a very good Friend in Scotland, who has a taste **[68a]** for
40 Vertu^o & for Antiquity. He has made me a Present of many books from Scotland, and, I am sure, so soon as I can write to him will gladly be of service to your undertaking. — I am glad you wrote, y^{r}self, to Mr Warton, for (tho' I would have done it in ye end) yet, to my shame be it
45 spoken, I never wrote to thank him for the Present he made me of his Critique upon Spenser. The Preface to y^r Letter was very pertinent & must engage him to serve you to the utmost of his Power. I have only seen extracts from his Life of Bathurst. I suppose he rather means it as a
50 pious tribute to the memory of a benefactor, than a work by which much interest or entertain the Publick. I will assist you what I can in Designs for this Collection, but should chuse to enter on ye task, when you are here.

I have received your Chinese novel, but have not yet
55 had time to read it. Tis a neat edition, I see, & I wish you all success. Do you not suppose ye House of Sussex a little too pompous in y^r Dedication? or do you mean it should be pompous in Lieu of much other Panegyrick? The six last words in y^r Dedic^{tn} had surely better been omitted.
60 I have hitherto read no farther, & I shew a Confidence in y^r good-nature by making thus free. — Mrs Lyttelton (y^e*) Governor's **[68b]** very agreeable Lady) presented me with Almoran & Hamet, as a ballance for wch I gave her Dodsley's Fables, in Marocco. In truth, I cannot think Dr. H.

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[1]) Letter *über gestr.* work.

*) William Lyttelton, Governor of South Carolina, etc. [*rot; P.*]

by any means a first rate writer. His taste in writing seems 65
defective. See his poor Task in regard to Fables in y[e] 18[th]
Adventurer vol. the First. M[r] Johnson's Rasselas deserves
applause on account of y[e] many refined Sentiments he
has expressed with all possible elegance & Perspicuity.
— As to Almoran, I suscribe to y[r] Sentiments & have some 70
others of my own w[ch] are by no means in its Favor.
I cannot, however, esteem his Love-story a very pleasing
one. The King's Notice may establish y[e] Author, but will
hardly be able to establish the Book. — I think Baskerville
should hardly venture to follow Bentley in his Edition of 75
a small Horace; but I am sure there are 4 or 5 at least he
ought to follow in preference to Elzevir. He is now at
London.

I shall probably write to you again in a Post or two;
but do not suffer any expectation of this Sort to deprive me 80
of a Letter, when you have Leisure to write one. I am very
affectionately both

yours & M[rs] Percy's
Will: Shenstone.

XXVIII. Percy an Shenstone.

[69a] Dear Sir,

The favorable Opinion you have of our intended work
encourages me to proceed with vigour. I shall certainly spare
no pains to amass materials and, with the assistance[1]) of
you and one or two other friends of acknowledged abilities, 5
hope to distribute them to advantage. — Since my last I have
had another Letter*) from M[r] Warton who has promised to
ransack all their hoards at Oxon for me, tho' he does not
give me room to expect very large Supplies from that quarter.
Perhaps I shall derive greater assistance from an acquain- 10

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[1]) w. th. a. *über gestr.* under the direction.

*) upon Recollection I am not sure that [*über gestr.* whether] I did not receive his first letter after I wrote to you: both very obliging ones.

tance I have made of a much lower stamp, and that is with Dicey of [**69b**] the Printing-Office in Bow Church Yard, the greatest printer of Ballads in the kingdom; he has promised me copies of all his old Stock Ballads, and engaged to ro-
15 mage into his warehouse for every thing curious that it contains: as a specimen only I have already rec[d] above four-score pieces from him, some of which I never saw before.

I thankfully accept your offer of applying to your virtuoso friend in Scotland in my favour; you may engage
20 for any returns on my part: — the sooner you do me this favor the better, that your friend may have time to make inquiries. It is in [1]) the remote & obscure parts of the kingdom, that I expect to find curiosities of the kind I want. Many curious old Songs are there preserved, of which no
25 traces remain elsewhere: In the more [**70a**] Southern & more accessible parts of this Island [2]) fashion & novelty have greater sway & cause those old things to be neglected & forgotten; for this reason I have settled a correspondence in the very heart of Wales and another in the Wilds of
30 Staffordshire & Derbyshire, from whence I am to receive everything worth notice that is preserved among them. I intend also to write to a friend in Ireland on the same Account, nor will I fail to mention our scheme to Grainger in the West-Indies: thus shall we ransack the whole British
35 Empire.

I am obliged to you that you have favoured our Chinese History with your acceptance; after all, it is not a work calculated for you, nor will afford you any pleasure, [3]) unless you can be content to give up almost every beauty of com-
40 position for the [**70b**] sake of seeing the workings [of] the human mind under all the pecularities [4]) of a Chinese Education. This is the only merit the book lays claim to, [5]) and (tho' I know you think otherwise) sufficient in my opinion

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[1]) in *über gestr.* from.

[2]) Island *über gestr.* kingdom.

[3]) nor *bis* pleasure *über einem getilgten Satzteil.*

[4]) pecularities *über gestr.* disadvantages.

[5]) l. cl. to *statt gestr.* aspires.

to warrant its[1]) publication & intitle [it] to the Notice of the world. For my part, I think the beauties of style & 45 composition an inferior consideration (at least that the want of them may upon some occasions be excused), when the knowledge of our common nature is thereby promoted & we can gain a deeper insight into the mind of man, our knowledge of which must in some degree remain imperfect 'till we 50 can see the manner of its[1]) operation under every possible combination of Ideas.

Adieu, Dear Sir, and favour with a Line soon

Your very affectionate

and faithful Servant 55

Thomas Percy.

Easton Maud[t]

July 19. 1761.

XXIX. Percy an Shenstone.

[71a] Dear Sir,

Tho' I have for this fortnight past laboured under a violent & almost continual head-ach, which rendered me incapable of obeying your commands (with regard to the inclosed)*) so well as I c[d] have wished, I have never-theless 5 made a few attempts, the meanness of which I beg you will pardon; you will see nothing worth adopting, but will conceive what I could wish done to render the poem more striking: — the verses at the beginning & end of M[r] Dodsley's Copy are the worst, & by this means you will get 10 rid of them without injury to the rest, w[ch] **[71b]** I think (in general) rather[2]) beautiful: the leading thought in the Verses will, by the alteration proposed, have a peculiar pro-

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[1]) it's *HS.* [*so öfters.*]

*) M[r] Dodsley's Verses printed at the End of the 2[nd] Vol. of M[r] Shenstone's Works, viz. "How shall I fix etc." — These verses began & ended very differently. The alterations made by me were those w[ch] are adopted & printed. P. [*spätere Anmerkung P.'s am oberen Rande des Blattes.*]

[2]) rather *über gestr.* very.

priety which they were not so eminently possessed of before.
15 But the hint is your own, and the circumstance you mention relating to Mr Pixel is a sufficient foundation for the Title I have prefixed. When they have received the finishing hand I beg I may be favoured with a Copy, and when you print them I would recommend the London Chronicle for your
20 repositary. By that means I shall see them [**72a**] in print myself. — You see I act from selfish principles which, however, I shall at all times be content to wave, when I can have opportunity of testifying, how truly I am,

Dear Mr Shenstone
25 Your affectionate and faithful
Servt
Thos Percy.

Easton Maudt
July 28. 1761.
30 PS. Favour me with a Line soon.
[**72b** *unbeschrieben*]

XXX. Shenstone an Percy.

[**73a**] The Leasowes, Septr 1761.
Saturday.

Dear Mr Percy,

Accept a few hasty Lines after a long series of dissi-
5 pation, which must account for my late silence & my present Incoherency. The Mind takes some time to settle after having been distracted by Concerts & Horse-races; and were I to see the Coronation, which I do not mean to do, it would be stuffed with nothing but Lace, ermin, Feathers, Coronets
10 & velvet, for this half-year.

I hardly know how to re-unite the thread of our Correspondance; But this I know, that having read Hau Kiou Choaan,*) I ought to have returned you earlier thanks for the Pleasure it afforded me. Let me tell you my truest

*) Ldy Gough borrowed it, kept it a Fortnight, & read nothing but ye dedication.

sentiments, at the time I tell others my most favorable 15
ones; for this I think is the business of Friendship in all
circumstances of this kind. The Novel, tho' in some parts
not void of Merit, must certainly draw its chief support from
its value as a Curiosity, or perhaps as an agreeable means
of conveying to the generality [**73b**] all they wish or want 20
to know of the Chinese manners and constitution. I think
the Publick must esteem itself as much obliged to the Editor,
as the editor has grounds to be offended at the Printer.
Very numerous indeed are the errors that remain, over &
above what appear in the tables of errata, & very solli- 25
citous indeed does ye Editor appear, least, by ye omission
of any possible Improvement, he should disoblige the Pu-
blick. This, perhaps, to an excess of ye better kind. Your
Annotations have great merit; yet, on ye whole, I can form
no Conjecture, what vogue it will obtain. I can only say 30
I wish it all that you do, or even Mr J. Dodsley.

I long much to hear how you proceed in regard to your
Ballads. Tis undoubtedly a popular scheme, and, with all
deference to my Friend Mr Dodsley, deserves to be rendered
to the Editor more advantageous y^n he has yet made it. You 35
must not intimate y^t I say this, but I certainly think it.
The names of the Ballads I selected shall be sent you when-
ever you want them; & when this is, you must let me
know. There was a Little good-natured Welch-man called
upon me t'other Day; I think he said his Name was Rice,*) 40
& as far as I could make out, he is Chaplain to the Earl
of Bradford. He told me y^t by his means you had settled
a correspondence in Wales, & left with me a Little Welch
[**74a**] Ode wth a literal translation of it in Latin. — You
must send me a word how far you 've gone, and whether 45
there be any Hopes, that we may see the Collection next
winter.

There is a Miss Wheatly, about six Miles from hence,
who has written a pretty Large Collection of Poetry. I have
been attending to it for this week, & really think y^t many 50

*) Rice Williams, Rector of Weston near Shiffnal & Newport,
Shropshire. [*Anm. P.'s.; rot.*]

55 Pieces are written with a truly classic elegance. If she can obtain my Lord or Lady Dartmouth's Leave they may possibly appear this next winter, under one or other of their Names.

Company intervenes & I must take my Leave, having 60 many things to say, but Little or nothing to write. Is not ye natural Inference, that you must call upon me as soon as may be?

You will find Dodsley's verses on the Leasowes in the Gent's Magazine for last month, ill-printed; & probably 65 printed better in ye London Magazine, for This. But I have last week received a Copy of verses from some fair Lady of Gloucestershire, which I like much better. They are sign'd Cotswouldia & came by the Post. You shall see them soon, one way or other. My best respects to Mrs Percy & my 70 best affections wait on you.

W. Shenstone.

[**74 b** *unbeschrieben bis auf die Adresse,* **75 a** *unbeschrieben.*]

[**75b**] P. S.

Dodsley's Verses were sent both to the London-Maga-75 zine, & the Gentleman's, that I might preserve my Impartiality betwixt those two original Magazines. The Propietors of ye Latter printed them very incorrectly, and of the Former not at All. Dodsley himself, being now in Town, means to reprint them in one or other of ye periodical pa-80 pers: probably in the L. Chronicle or London Magazine, in each of which he has some Property.

Pray was it You or He that caused a Copy of my Verses on the Venus de Medicis to be printed in some one of the Papers? For so Mr Jago tells me he saw them. 85 I rather impute it to Mr Dodsley, who served me so once or twice before. They are called, it seems, "directions for Taste, taken from etc.". This is quite contrary to my maxim of never saying any thing at ye Head of an Ode which may give [1]) Intimation what you are to expect. I am vexed 90 at Baskerville for acting otherwise in ye Little Pocket Horace

[1]) *hiernach* you *gestr.*

y^t he has almost printed. Any short argument must be imperfect [**76a**] & any Long one utterly absurd. The scotch editor judged better & his Edition looks ye better for this Omission, tho I know B. lays no small stress upon ye beauty of his Italick Type. But to return from this digression: These said Verses of mine are printed without a Name or any other Circumstance relating to 'em; by which means they answer no other purpose y^n that of expletives to a Magazine. Besides this they were printed prematurely, & are since improved by an additional stanza. Clear yourself of this affair.*)

[**76b**] Let y^e Liberties taken by the Translator of the Erse-Fragments be a Precedent for You. Many old Pieces without some alteration will do nothing, & with your amendments will be striking.

W. S.

17 $Sept^r$ 1761.

Pray what do you hear of the Queen?

XXXI. Shenstone an Percy.

[**77a** Oct.: 1761.[1])]

Dear Sir,

To reward, or rather to distinguish your Fidelity, I enclose what I think a better Copy of those verses upon the Venus, than any that has yet appeared. Some Places remain yet y^t require correction or would admit of Improvement, and it convinces me what Pains are requisite to give a degree of accuracy to the merest Trifle. Well enough may one conceive how Horace bestowed years upon the correction of an Ode that was to endure the test of Ages. Nothing, I believe, can have duration without this, and with it, Nothing that is not written in a dead Language.

I will teize you no more with my Hints about the Necessity of an exclusion-bill. It is very true y^t in a larger Collection you may have a greater chance to find

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*) They were printed by Dodsley. P. [*Anm. P.'s.; rot.*]

[1]) *Datum von P. hinzugefügt; rot.*

pieces of Merit; but it is also true that from a Larger Heap one is apt to help one's self more liberally than from a small one, and my only Fear has been, that mere Antiquity should sometimes impose upon you in the Garb of
20 merit. But I have said enough on this Head, & I believe you are upon your guard. As to your First Quere, it would have a very odd appearance, were you to leave such large Intervals, as you necessarily must sometimes, were you to assign a fresh Page to the beginning of every
25 Ballad. The Notes (which, I think, you place at the Close of each), would some[**77b**]times happen to fill this vacancy, but, at others, to make a fresh one. Well-judged & elegant wooden tail-pieces (an ornam. much wanting to every Press in Europe) would leave you at Liberty to pursue this
30 scheme; but unless your Press affords you some that are tolerable, I would have you think no more about it. II. I should greatly approve your method of beginning with the oldest (and this for the reasons you yourself lay down), but on account of the Danger you would incurr of throwing
35 too many ballads together that were irregular in point of Metre, or subobscure in point of Language; And this, at the beginning of your work, might perhaps be liable to give disgust. If you can surmount this Objection, Suppose you were to class them according to æras of 20, 40, or 50 years.
40 III. your 3rd quere puzzles me. However, I should think it safer to defer the publication of such old Pieces as have rather more merit in the Light of Curiosity than Poetry (such as the tragick one of „the Fight at Otterburne" and the comick one of „John the Reeve") 'till you have ex-
45 perienced the Publick's reception of the two First Vols., which reception will be rule sufficient in regard to all that are to follow.

The Lists I will send you so soon as you can inform me what you have received already, for I declare I have
50 forgott.

It were impossible for my Arrangement of those ballads here to be of Service to you, because I take it for granted yt many of them will require to be intermix'd with

your other Pieces. However, were you here, much of this work might be done in a day or two. 55

[**78a**] I am truly glad to hear what you tell me of the King and Queen. I hope she will rather promote than discourage any Favor he may shew to the Arts and Sciences. The prettiest verses I have seen yet on occasion of their Nuptials are an Ode of one Pullein's in the London Magazine. 60

I believe I have marked most of the typographical errata in Hau Kiou Choaan, but would by no means advise you to affix any thing more of this nature to the volume. I have some thoughts of sending a Sett in boards to John Mc Gouan Esq., writer to the Signet in Edinburgh.[1]) This 65 you must know is the Gentleman wth whom I mean to bring you acquainted. I wrote him a long acc^t of your present scheme about a Fortnight ago, but Dr. Roebuck who was to convey the Letter, post-poned his Journey till this week. I will send you the first Letter I receive from him, which 70 will be in No long time. He is a generous spirited Man, a person of Taste & a Scholar, with a considerable tincture of the antiquarian.

Perhaps I can make you smile by giving you a specimen of the comical Humours of Lady G.[2]) She was here 75 wth L^dy Sanderson, & before I could come to receive them in the Parlour, L^dy G. had peep'd into a Letter of Dodsley's that lay upon ye marble Slabb. This passed — but upon her return she desired Pixell would counsell me to break off all correspondence wth that Dodwell, for that she 80 had heard he was an Infidel. You will easily unriddle[3]) the mystery: Peeping into a folded Letter (wch by the way she ought not to have done) as the De'il would have it, she mistook the name of our Friend Dodsley for Dodwell. — She has since [**78b**] accused our Friend Dodsley of no 85 Less than Blasphemy, by reason[4]) y^t he in his verses makes so free wth silvan Gods & rural deities, &

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[1]) Edingburgh *HS.*

[2]) *Name unleserlich gemacht, aber* Gough *noch erkennbar.*

[3]) undriddle *HS. urspr.* under. [4]) reason *über gestr.* in that.

even compliments me with being such a genius as to have no occasion for their Assistance. Would you have thought
90 she could have been so ignorant? but she is also subject to Envy, and her chaplain P.[1]) (under the Rose) now & then diverts himself in finding it employment.

The printed Copy of Dodsley's verses, in wch I caused ye Birm^m Press to make some alterations, I have sent; but
95 beg you to return it with the other MS. Copy, of Lady Cotswouldia's Encomiasticon. Who she is the Lord knows, but there is something ingenious in her Design & Execution.

Ld Lyttelton was here last Thursday wth Lord & L^dy For'scue & his Children, but I happened to be at Birmingham.

100 Baskerville's Horace will be printed about ye End of this month, but not published before X^tmas. It is really a beauty and upon ye whole as good a Text as any we have yet, but excuse my vanity, who think I could have rendered it better, if they had suffered me to have the final
105 determination of it. You know B. imagines y^t his Letter is every thing on wch ye merit of a book depends; he was nevertheless induc'd to employ a Mr Levy, residing as a private Tutor at Dr. Roebucks, no bad Grammarian or Classick, and, now & then, they have suffered me to have a
110 Finger in the Pye. Samby's is but an indifferent Text, it seems; the Scotch Edit^n but so so. A little Edition of mine printed at Hamburgh much superior to either, that I did not cause them to print it precisely according to Bentley. — Pray my Comp^ts to Mrs Percy. Write soon, & believe me
115 yours most affectionately

W. Shenstone.

Is there any small edition of Bentley?[2])

[**79 a**] I hope that you yourself allow some consideration for the space of time taken up by the Post, which you
120 recommend so much to mine. Pray how prospers Hau Kiou Choaan?

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[1]) *Name unleserlich gemacht*: Pixell.

[2]) *von* that. *Z. 112, an bis hierher aus Platzmangel in umgekehrter Schrift am oberen Rande von fol. 77 a.*

2d Postscript.[1]) . . . . How happens it, I beseech you, that you have suppressed the Runick Fragments etc., 'till Mr M'Pherson has published his Poem? why will you suffer the Publick to be quite cloyed with this kind of writing, 125 ere you avail yrself of their Appetite? I cannot say whether you should now defer the publication or publish directly.

I asked Dr Roebuck to subscribe my Name for Fingal in Scotland, if I did not commission him too late; at the same time I abominate Quartos, and think most writers in 130 a Conspiracy to plague me. What reason is there that a Quarto-shape shou'd please more in a Book yn in an human Figure? — I found indeed M'Pherson's [**79b**] account of the Fragments & some extracts from his Poem in ye Chronicle of yesterday. I think a translator of a finer Ear might 135 cause these things to strike infinitely more & yet be faithfull to the Sense.

I fancy Dodsley thinks of causing Baskerville very soon to print a new Edition of his Fables & to have the Designs I shewed you engraved for it. 'T would be attended 140 with Labour, expense, & Hazard — otherwise, it would, in my Opinion, make his Scheme more perfect to assign one entire volume to old Fables, & another to modern & new-invented ones. There are many Old & many modern Fables of singular merit left out of his Collection. After all, if he 145 means it principally for ye use of Schools, perhaps it ought or need not to be more voluminous; and yet Rousseau, with a sly sarcasm, intimates yt Children are not his proper Readers.

The Little Echantillon* I have enclosed will make you 150 wonder. However send me yr Opinion, [**80a**] if you please, without saying a tittle of ye affair to any one, 'till you hear from me yt I am quite determined. I have just men-

[1]) *hier, am linken oberen Rande die Notiz P's, rot:* NB. The first Postscript was returned to Mr Shenstone. *am unteren Rande der Seite:* NB. The first PS. related to Mr Sh.s own Poems by Subscription. *Es dürfte doch wohl zweifellos mit dem auf fols. 79a — 80b Erhaltenen identisch sein.*

*) Proposals for an Editn of his Poems by Subscription. [*Anm. P.'s; rot.*]

tioned it in a Letter to Mr Graves & to Mr Dodsley only.
155 I should like to collect my trifles in some such manner, y^{t} a Friend may buy them together at a Bookseller's. To print them elegantly, without assistance, implies a risque I do not chuse to run, nor would it be consistent with Prudence for me so to do. On the other Hand: if ye Publi-
160 cation in this manner could be made advantageous without being disreputable, I see no reason why I should decline it. Let me see what can be said for it in my particular Case, and with such regulations etc. as I would lay it under. First, I will not suppose ye book so very worthless as to
165 make no kind of recompence for ye subscriber's money. Next, I fancy the Degree of Acquaintance wch my Ferme ornee has occasioned me wth numbers of Gentry, will preclude any Necessity for overurgent applications. At least I do not mean to use them. "Come wth a good will, or
170 come **[80b]** not at all" as the Children say at Play; &, further, to avoid ye air of a mendiant, I can plead the expence of Printing & offer, in failure of a decent number, to return ye money y^{t} shall be received. Next, Does not the Subscription-method save One from the groſs mortification
175 of seeing one's books remain unsold? Lastly, Is there not something agreeable in collecting together ye Names of Numbers which one must imagine to have a good Opinion either of one's Genius or one's disposition? — After all, the Method has been so vilely prostituted, y^{t} the Name of it, at
180 first, will sound disreputably. And yet this method was in no much better Name, when Pope & Spence condescended to make use of it — you will say "w^{t} a difference of Cases!" — but however: Some temptation I must have to go thro' ye trouble of revising my pieces, & what temp-
185 tation were ye View of Fame (even supposing there were ye least chance) to so domestick a wretch as I? To see a neat edition of one's Poems, wth elegant decorations, & to acquire some Money which I value only for ye sake of employing it: These might be some temptations. Consider
190 then of these matters and w^{t} are ye best methods of evading ye discredit of a Subscription. . . .

XXXII. Percy an Shenstone.

[81a] Easton Maud^{t} Decr 19. 1761

Dear Mr Shenstone,

I have rec^{d} 2 Packets from you; the first is on the Subject of a Subscription for your poetical Essays. You desire my opinion. Take it without reserve. I am glad to hear you think of giving the world a standard Edition of your Poems. Still more so that we shall receive them from Baskerville's press, & decorated with all the beauties of Sculpture, in designing which you are so great a master. Such an undertaking would be too hazardous on any other Terms than on those of Subscription.

[*im folgenden* **[81a — 82b]** *rät Percy dringend zu, die Gedichte auf Subskription zu veröffentlichen. Er wünscht nur, Shenstone möge sich nicht an eine zu kurz bemessene Zeit binden, denn mangelnde Pünktlichkeit werde übel vermerkt:*] I have seen enough **[82b]** of this in the Case of Johnson & his Shakespear . . . . . for the rest I would trust to the Event. Gain (I presume) is not your sole or even first consideration. An elegant amusement to yourself, a desirable present to your friends and the public, are what you have principally in view. The other, I have not the least doubt, would come of course. And if all the Copies should not be bespoke before they are worked off, or fetched away as soon as they are published, you need not doubt but it will be a standard book and always saleable.

[83a] I Suppose you chuse by way of Title the words "Essays in many Kinds of Poetry" rather than the simple word "Poems".[1]) Yet I should think "Poems / by William Shenstone Esq. / of the Leasowes" /[1]) w^{d} be more simple and unaffected.

You have taught me to dislike a crowded Title-page, and therefore must pardon me if I object to the second of yours. The plain Title in 3 Lines of Capitals with either an ornamental sculpture or a good Motto, or both, etc.

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[1]) *Hiernach eine Zeile getilgt.*

35 should be all I would have for my full Title: and for my half Title the same, only devoid of all ornam[t], motto or date. — The particular heads of your division would [**83 b**] be much better banished to some separate page behind the Title, Preface etc.

40 Of all the experiments you have made on the name of your Villa, there[1]) are none (in my humble opinion) successful. The word as commonly spelt is far more pleasing to the eye & ear, than any of your proposed alterations. The analogy it bears to meadowes is a recommendation 45 that sh[d] not be declined or obscured: what can excite more pleasing Ideas? It is only expressing this always grateful Idea by a more ancient & less vulgar word. What a picturesque and poetical name is Prado in Spanish? and De la pré in French? And if there were no other Consideration, your 50 groves have gained too large a degree of Fame to ren[**84 a**]der it possible for you to new Coin their name, or at least to make it pass current with the world.

I have now, I think, fully expressed every thing that occurs to me at present on the subject of your little Echan-55 tillon & shall be glad to receive printed proposals and a Cargo of blank Receipts as soon as you please. — But when you come to revise your poems, let me beseech you not to be too excessive in your corrections; your taste is so exceedingly refined and you are so incapable of being satisfied, 60 that I always tremble when you take up the pruning-hook. I am fully convinced that in many Instances a Man's first warm thoughts are best, and the world will better receive[2]) striking animated and glowing expression, even accompanied [**84 b**] with some little roughness or impropriety, than[3]) the 65 same reduced to a cold insipid correctness. The later I know can seldom be your case; but I also know that you have many times corrected & re-corrected a charming poem of yours till it has been divested of many of its most beautiful pecularities. — By good luck I have a first original Copy 70 of your pastoral Ballad, in 4 Parts,

[1]) there *aus* they *corrig.*

[2]) w. b. receive *über gestr.* had rather r.

[3]) than *statt gestr.* the have.

"ye shepherds so chearful & gay" etc.
which, tho' it contains some Improprieties not to be found in that printed in the Miscel. Vol. IV, [1]) is in my eye far preferable to it, as [2]) containing a much richer vein of poetry.

You see with what freedom I venture to express myself 75 on this (perhaps delicate) subject: take it in good part, as flowing from a heart warmly interested in your fame & service, as a proof that I am, Dear Mr Shenstone,

Most sincerely & affectionately Yours
Thos Percy.

XXXIII. Shenstone an Percy.

[85a] Jany 1761/2.

Dear Sir,

I sincerely thank you for the delicacy with which you express your Sentiments on my Publication: very judicious in all respects, except the too great Partiality therein 5 shewn to y^r Friends abilities.

Should the affair proceed, and would the Publick excuse the mere Act of asking a Subscription, they shall be sure to find nothing illiberal or disingenuous in ye conduct of it. I think I may promise this, Let the Loss or Gain 10 be what it will.

The Mistake I observe in my Date (1762 instead of 1763) may possibly have led you to suppose, that my Collection was to appear this Spring. Alas, it will be as much as I can possibly do (even presuming upon ye en- 15 joyment of tolerable health & Freedom of Spirits) to prepare Matters against Spring following. I find y^r Advice extremely rational, "to be very carefull how I **[85b]** restrain myself by naming too early a Day" . . . . I did not use ye term Essays for ye sake of introducing a red Letter etc. 20 I thought essays (or „Attempts") a more modest Intimation of what the Publick was to expect: namely a Sort of tryals of ones hand in different kinds of Poetry, made chiefly

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[1]) *daneben durchgestr.* p. 348. [2]) *hiernach* being *gestr.*

in ye younger part of Life, & in order to convince myself,
25 w^t Kind suited with my Cast of Genius.

I hoped also for somewhat more indulgence, on acc^t of the variety, or different Kinds, of Poetry . . .

[**86a**] I am not partial to a Full title-page, being a Passionate Lover of Simplicity. You need not fear therefore,
30 but I shall take care that Mine shall not offend you by its number of Parts. To say a Piece looks busy (crowded) is, wth Baskerville, one of the highest terms of Approbation, as it is with Me a term of Reproach.

I am, myself, dissatisfy'd with my new Orthographies
35 of ye word "Leasowes". The Chief Point was to banish ye Proposition w^ch, however, I find impracticable.

You will hardly convince me y^t any Pains of mine in point of revisal or correction have a tendency to hurt the little Pieces I produce. This I believe is very seldom the
40 Case, when a Person's taste is not notoriously perverted. My chief endeavour, on these occasions, has been to produce ease & Simplicity, if not melody of expression, so [**86b**] far as this c^d be effected without impoorishing the Sentiment. And were I not to employ this Labour, Many of
45 my Trifles w^d appear ye most affected & the most laboured things that ever were. Pastoral Poetry, in my opinion, should exhibit almost naked sentiment. Tis possible y^t some parts in y^r Copy of my ballad may appear preferable to those y^t were finally inserted. But this was not owing to over-
50 correction, but to the decision of Friends, who on my shewing them a number of stanzas (upon whose merit I could not determine) occasioned me to reject some & admit others, as their Tastes were more or less fond of Art. In short, I believe many of ye rejected and the inserted stanzas were
55 written almost simultaneously. There is, however, a time when this Labour does mischief. Tis when writers (of w^m you may recollect some) think they can not too much stiffen, or raise, or alienate their Language from ye common Idiom. By this they procure[1]) a kind of Homage, parallel to w^t is

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[1]) procure *über gestr.* produce.

acquired by a reserved behaviour: the Dignity of Distance, 60
the awe pertaining to Eastern monarchs, but never once
ye more valuable effects of genuine affection or sincere
applause. But too much of this —

Adieu.

XXXIV. Shenstone an Percy.

[**87a**] My Compliments. — I am afraid that my Awards*)
hitherto have resembled the Umpirage of Chaos "who by Decision more embroils the Fray". However, I would have you
allow yourself time for the thorough examination of this
dilemma that occurs at First. For my own part, I ever con- 5
sidered y^r old MSS. as the noblest treasure in a Poet's
hands; even as pure gold in dust or Ingots, which the
Owner might either mint himself, or dispose of in the shape
he found it, for the Benefit of other Artists. Remember I
use ye word Artists, for if you publish these old pieces 10
unimproved only, I consider them as not every one's
money, but as a prize merely for either virtuosoes, or else
the manufacturers in this kind of ware: The Poets namely.
The purchasers however of this sort will lie under a disad-
vantage not incident to ye present owner, who possesses his 15
treasure in Secret & not in common wth all mankind. [**87b**]
Quere then, whether you yourself chuse to wave both the
trouble & the Credit that would accrue from such improve-
ments as you are well able to bestow. — I am really not
sufficiently sanguine to dictate on this Head, yet hope the 20
Hints I throw out at times & the different Lights in which
I place things, may be of some little use to you in y^r deter-
mination at Last.

Quere: What if you proceed from old to newer ballads
in every distinct vol^me, supposing y^r improved Copies to 25
appear towards the close & there be first refer'd to the original
Copies? This would at least prevent ye first volume from
being too much loaded with obsolete pieces, which were not
agreeable to the general Taste. And So, make First, second,

*) on the subject of the Ancient Reliques of Poetry. [*P. rot; über Z. 1.*]

30 & third series in every distinct volume. Consider well wth yrself the advantages this would give you. I think I begin to like it.

If you consider improved Copies as the standard or principal ones & give them a first place, I do not see yt 35 you need hereby violate yr purpose of arranging according to the date. They may still rank as old Barons, let the robes they wear be ever so modern.

From all this you will conclude, that I hardly know what to say. —

40 Chaos.

From Mr Shenstone's Brain
Feb. 3d 1762.

P.S. Dr. Roebuck comes home to-day, by whom I depend upon hearing from Mr M'Gouan in Scotland. [*Hier-*45 *nach* [**88a** u. **b**] *übermittelt Shenstone einen Plan, Kästen in Buchform herstellen zu lassen und die Rücken mit Titeln zu versehen, die den angeblichen Inhalt dieser Bücher parodieren sollen — puritanisch; veraltet; satirisch; wider die Pseudogelehrsamkeit u. dgl. Er bittet um Percy's Unterstützung* — 50 only remember the titles must be expressible in a few short words. *Einige dieser Titel hat Percy aufbewahrt: sie stehen fol.* **92a**. *Beispiele:* A cordial dram for a drooping saint. — Warburton on humility — Spiritual Spicery, or choice comfits of Devotion. *Die Titel waren indessen Shenstone zu wort-*55 *reich, der die Kästen schließlich zur Aufbewahrung seiner Korrespondenz verwandte:* **91a**. *Schluß des PS.:*] What say you to Fingal? I've only seen extracts, waiting for an 8vo Edit. They are, however, fine indeed! What a treasure there for a modern Poet, before they were published!

XXXV. Percy an Shenstone.

[**89a**] Dear Mr. Shenstone,

I am two or three kind billets in your debt; I am also in daily expectation of receiving another. Send me a decisive answer to the queries in my last, How I am to dispose of

the Scotch Pieces. If I am to distribute them promiscuously 5
thro' all the Volumes — which (just at this critical 8 o'clock
on Monday night) I am most inclined to — it will be proper
I sh[d] insert one in that part of the first **[89b]** Volume which
is now under the Press. Discuss[1]) this point for me there-
fore as soon as possible, otherwise your very delay will be 10
decisive.

I hope you have seen D[r] Roebuck & rec[d] some Intel-
ligence for me out of Scotland. M[r] Warton is scrabling for
me at Oxon, & one or two friends elsewhere. Mr. Capel
(editor of the Nutbrowne[2]) Maid etc.) tells me he is pro- 15
mised some very striking[3]) Curiosities in the old-Ballad way
from a Lady of great Distinction. I only want some good
friend to ransack **[90a]** the scotish Repositaries for me. I
heartily wish you may inlist your antiquarian Friend there
into the Service. Then we shall have left nothing unattempted. 20

I am reading Fingal. I wish the Translator had had
M[r] Shenstone's Ear, or rather M[r] Shenstone himself at his
elbow. You would have found some other things to have
altered, beside the flow of his prose. There is too little sim-
plicity of narration: all is thrown into metaphor & sen- 25
tence, the latter too often affected & stiff,[4]) the **[90b]**
former too frequently turgid & harsh. An affectation of
Erse Idiom is too generally[5]) studied, so as to betray (I
think) a consciousness that the piece is not what it is made
to pass for. After all it is a most extraordinary production, 30
whether modern or antique; richly abounds both with the
Sublime & pathetic & shews a Genius in the Composer equal
to any epic production.

Adieu, my dear Friend! Let me once more remind you
of the queries in my last & believe me to be 35

Most faithfully Yours

Thomas Percy

Easton Maud[t].

Feb. 22[d] 1762.

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[1]) Discuss *über gestr.* Decide. [2]) *Über* Nutbrowne: Prolusions.
[3]) striking *über gestr.* great. [4]) stiff *über gestr.* pointed.
[5]) generally *über gestr.* often.

XXXVI. Shenstone an Percy.

[91a][1]) *** I think with you in regard to what I've yet read of Fingal, or rather of the Pieces annexed to that Poem; for my head has been so bad of Late, y^{t} I durst not undertake to read w^{t} is called an Epick-poem. I admire 5 many detached Sentiments etc. in Ossian, but have many Objections to his Translator's management, wherein I think wth you. . . .

I've been plagu'd much of Late wth Designs for ye Ornam^{ts} to Baskerville's Horace. Ld Bute accepts the **[91b]** 10 Dedication & the Ornam^{ts} I hope will be somewhat agreeable . . . .

Have you seen Miss Carter's Poems?

I am y^{r} most affectionate & faithfull Friend

W. S.

[**92b** *unbeschrieben bis auf die Adresse*]

XXXVII. Shenstone an Percy.

[93a][2]) I really have not heard yet from Scotland, wch amazes me, but I do believe M'Gouan is endeavouring to procure something y^{t} he may enclose for you. He sent me word (a month ago) y^{t} he w^{d} then write in a week's time.

5 I desired Mr Livie (who is gone up to town about ye publication of Bask^{s} Horace of wch he is ye Editor) as he had Letters for Mr Warton, to make him also my Comp^{ts} & tell him what pleasure it gave me to find y^{t} he countenanced y^{r} Undertaking. The said Horace will be extre-10 mely beautifull, & tho it have not every reading I could wish, is on the whole more to my mind y^{n} any other that is extant. Sandby's is bad it seems, **[93b]** & the best Livie c^{d} find was a small one I lent him of Merveillius, printed at Hamburgh, comprehend^{g} w^{t} is good in Bentley, 15 Cuningham & Sanadon. I will send you a Copy, if you'll tell me after what manner it is practicable.

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[1]) *Über Z. 1:* 3^{d} March 1762 *in Percy's Hand.*

[2]) *Über dem Anfang sind 7 Zeilen durch Schlangenlinien unleserlich gemacht.*

Have you seen Horace Walpole's book on Painters? I was quite divided after I had read it, whether I should purchase it or no. The Cuts turned ye scale & I bespoke it. His own remarks are sprightly & judicious, but these are thinly interspersed & a very great part of the 3[1]) vols. consists of ye most trifling anecdotes of inconsiderable Artists. I never knew so much Genius as Walpole's in such a Bigot to Antiquity. For, tho' I call you an Antiquarian, yet you are not near so great a Bigot. He is extremely inaccurate in his Language, tho he says it was corrected by Gray. — I've also purchased Lord Kaims on Criticism,[2]) from wch I hope some Entertainment on acc^{t} of his Subjects, tho I scarce expect to find him any ways equal to my Fr^{d} Burke. I have for these 3 weeks been much out of order, but am sorry to hear ye same of you. I am now rather better, and when you are so, pray let me reap ye benefit.

W. S.

XXXVIII. Shenstone an Percy.

[94a] The Lessowes, May 16th 1762.

Dear Mr. Percy,

I am really sorry that my last Remarks did not arrive in due time, as I am not conscious that I delayed to send them & as I thought myself perfectly clear in most things that I proposed. In regard to the present Packet I have less to say. You will think it proper to insert something that comprizes the actions of this great Champion Guy as well as those of King Arthur; and yet there is evidently not a single particle of poetical Merit in either of the Ballads. Once for all, it is extremely certain that an Overproportion of this Kind of Ballast will sink your vessel to the Bottom of the Sea. Therefore be upon your guard in time! Neither have you Any reason to be apprehensive that your vols. should be deficient in point of Bulk. You are not to accost the Publick as Terry Hopkinson did his Customer: „Sir, you must consider that these volumes have all together[3]) a deal

[1]) 30. *HS.* [2]) Critism *HS.* [3]) all together *über gestr.* each.

of Stuff in them". But I've perhaps harped upon this string too Long & will leave these matters to your own decision.
20 It is not necessary that your 3 vols. should be any thicker than "the Hive". — I am sorry to find that the mention of Coventry in my Superscription does not make my Letters arrive a lott the sooner. — I will take Care **[94 b]** to leave an Horace for you, so soon as I can receive the Few y^t are
25 allotted me, & can get one bound. I believe y^t you will not find it disappoint your expectations. Why it was not published near a Month ago or what the Gravers etc. are doing, is much beyond my comprehension. — I have read Webb, who has something clever in his Essay upon Poetry;
30 but he is too Laconic & does not say enough for what his title implies. Besides, there are some of his Illustrations from Shakespear y^t seem not greatly to his purpose. On the whole you must needs read it, but I think you will not esteem it equal to His treatise upon Painting. His account
35 of the Distinction betwixt Wit, Taste, & Genius is very clear & satisfactory, and of these three accomplishments that of Taste seems to be the Author's Portion. — I begun to read Ld Kaims, but found the introductory part too abstracted for the then state of my Brain. I hope, erewhile, to make
40 a fresh Essay. The Indies themselves should hardly bribe me to read over Cambridge's Indian-War. I saw ye book at a Friend's House, where I read his preface & dipt into other parts. The Author once did me the Honour to dine here & is a Person of multifarious Knowledge, wit, humour,
45 & Imagination. His Hobby-horse (or Foible) is the Construction of Boats, calculated to swim in different waters, & according to the models of different Countries. But how he came to write a Book of this stamp, can be explained only by the God of Whim. Let me, however, do a piece **[95 a]**
50 of Justice to his Character. He is a truly worthy & good-natured Man, & much esteemed by all his Acquaintance. — The best thing in Mallet's Poems (2^d) is his verses upon Mr Charles Stanhope, which are truly characteristick. His Emma has not y^t simplicity or Beauty, which one would
55 expect from so tender a subject.

"She, shivering, sigh'd, & died!"

A notable Line this for a Conclusion! Have you seen ye pompous Edition of Thomson's works? And does not his Monument put you in Mind of what the Publick owes to Mr Richardson?*) For my own part, I never Look into his 60 works but with greater Admiration of his Genius — and then, if we regard ye extensive good they were so well calculated to promote, there are few characters to whom the Nation may be said to owe greater Honours. — Baskerville has of late been seized with a violent Inclination to publish 65 Hudibras, his favorite Poem, in a pompous Quarto with an entire new sett of Cutts. — Dr Warburton has, I hear, also engaged Him to publish a Quarto-Edition of Mr Pope. Pity but Guthrie had employed him to print his account of the British Peerage wch is to be so highly decorated with the 70 Arms, seats, Robes etc. etc. etc. to come out in 5 Quarto-Numbers & to amount perhaps to 12 or 14 Pounds. Hume (Douglas) is writing a tragedy upon some Subject in Fingal, wch abounds with Hints enough of that kind for any person of true Genius. — A Friend of Mine wants an Edition of 75 Plutarch's Lives in English: Can you inform me what Editions there are? I saw a neat sett in 8 vols, bought **[95b]** the other day at a Sale, with medals of the chief persons, but not above half as big[1]) as a common 12mo, than wch no Edition should be smaller. — I shall probably buy Dr. Gold- 80 smith's Book directly. — This Letter is already a perfect Hotch-potch, and so I proceed to tell you that there is a place near me that is called "the Ganno-green" and also an inclosure that is called "the Bewspers". Tell me ye Etymology of ye former & whether I am right in deriving the Latter 85 from „Beau Esperance".**)

I have of Late been meditating a Place for inserting a Seat to you in my Shrubbery, by which I class you with

*) I want an elegant 8vo Edition of Richardson, with fine Cuts. [*Anm. Sh.'s am unteren Rande der Seite.*]

[1]) as a big *HS.*

**) Beau & Belle have been used indiscriminately — Beau desert & Bel-desert etc. [*Sh.*]

two Prime Friends, of whose Fidelity I have had experience
90 ever since I was at School with One & University with t'other:
Mr Graves & Mr Jago; Both Men of Literature, Taste &
Genius, with some distinction however of Character.

The Renovation of Spring has given me a pleasure
in my Walks, which I always despair in Winter of their
95 ever more affording me. But the truest Pleasure such
things give is of the social & only-lasting Sort: I mean the
Pleasure reflected upon the Proprietor from ye Pleasure
they give a Friend. Should you come over & be de-
lighted here, the Pleasure wd be encreased an hundred-fold.
100 For New Objects are always found necessary to Self-
amusemt, but the same Objects, if they give pleasure
to a Friend, will never be indifferent to ye well-disposed
Owner.

W. S.

XXXIX. Percy an Shenstone.

[**96a**] Easton Maudt Jun. 17. 1762.

My dear Mr Shenstone,

That you find me so languid a correspondent attribute
to the feverish complaint, which has not yet released [me]
5 from its fiery shackles. Perpetual head-achs and a slow bur-
ning heat render me unfit for the necessary offices of life,
much more rob me of all relish for its refined amusements.
Yet, thank God, I have lucid Intervals & then the sprightly
letters of a Mr Shenstone are a true Cordial. In one of these
10 Intervals I take up the pen & shall endeavour for half an
hour to forget that I am an Invalid.

[**96b**] Agreeably to your request I send you Revises
of the 2 first sheets and shall regularly remit you future
ones, as they emerge from the press. The printer, as if he
15 had a secret intimation of my disabled state, is very sparing
of both his proofs and revises, and I have recd a sheet of
neither for these three weeks past.

Your proposal of Sending a sheet to Mr Mac Gowan I
intirely approve of: I leave the identical sheet to your own

choice. You are best acquainted with his turn of mind & will adapt the piece to this particular bent, whether of an Antiquarian or a Man of Taste. As he seems to be inquisitive & laborious, he may prove a useful assistant to one of us painful Compilers. I should be glad by any[1]) means to enlist him into the service. 20 25

[97a] In Alan Ramsay's Tea-table Miscellanies is an old Scottish Song, which may be made the foundation of a very good ballad; it's called the Gipsie Laddie. And begins thus (pag. 427. Edit. 1750):

The Gipsies came to our gude Laird's gate; 30
the beginning promises some agreeable incidents, but it ends very imperfectly. What if you and I take it in hand and endeavour to ingraft a new story upon the old Introduction, of which may be retained stanzas I. II. III. IV. V. VIII. IX. — My invention and every other sprightly faculty is at present at so low an ebb, that I have not courage to undertake any thing, but if you will try to sketch me out an outline or[2]) draw a kind of plan by[3]) throwg together a set of adventures,[3]) I will endeavour to Cloath them in the modern-antique as well as I am able. The pecularity of the subject will contribute to render such a ballad very pleasing: we have nothing like it extant. 35 40

[97b] .... Have you seen Hurd's new Letters on Chivalry? he is clever, but he is a Coxcomb and affects too much to be thought a fine writer; but why should he abuse the industrious French Collecter, to whom he is indebted for all his materials? Tho' he were[4]) a Master builder as he modestly represents himself, ought he therefore to vilify & misuse the honest stone-cutter who digs for him in the quarry? 45 50

Adieu! I know not but I may[5]) bring my wife down

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[1]) *statt gestr.* all.

[2]) *Hiernach* place *gestr.*

[3]) by *bis* adventures *über der Zeile; nach* adventures: in modern verse *gestr.*

[4]) were *über gestr.* compas.

[5]) may *über gestr.* shall.

to the leasowes, to see if so agreeable a haunt* may reinstate me. Her Compts attend you.

I am

55 Ever yours

T. P.

* It will not be soon.

XL. Shenstone an Percy.

[98a] The Leasowes, Augst 10, 1762.

Dear Sir,

I was upon the Point of sending the inclosed & giving you an account of my late silence, when I received yr Letter 5 which informs me, that you would spend a day or two here next week.**) I will apologize therefore when I see you, & only mention at present that I shall be at Home & very glad to see you, at the time proposed. I build much on Dr Grainger's Poem, both on account of his Subject & 10 His Abilities which I think extremely happy. He has taken Possession of a Field for Poetry which is both large & fertile & yet un-occupied, and the Cultivation of which must be a popular measure to Many Amongst us. But I say no more, till I see you & the Poem; only, if you write 15 to Him directly, please to present my best respects.

[98b] I have been under a strange mistake with regard to what you call Revises, which I understood to mean Sheets that were finally printed off. I therefore kept them yt I might see ye appearance of yr ballads as they suc- 20 ceeded one another, whereas I now find that I have been expected to send these Revises directly to you. Pardon the Mistake. It was indeed a Foolish one.

I have been tolerably well this last month or six weeks, since the time I got rid of my Cold.

25 I have an Horace at yr Service, either in scarlet or in Purple. Baskerville has begun to print a Virgil of ye size of the Spectator, which I think a better yn that of his Ho-

**) The Visit was afterwds deferred till the end of September & I took Mrs Percy [*spätere Notiz P.'s*].

race. I have also some things to say, but may as well reserve them 'till I see you. So wishing you a good Journey, I remain yr ever affectionate 30

Will: Shenstone.

[*fols.* **99a** *u.* **b** *unbeschrieben, bis auf die Adresse.*]

XLI. Percy an Shenstone.

[**103a**] After Mrs Percy & my Visit to the Leasowes.
[**104a**] Oct. 5. 1762.

Dear Mr Shenstone.

Accept my wife's and my sincere acknowledgments for the very hospitable reception we found at the Leasowes. We 5 got home very safe, & Mrs Percy has enjoyed a better state of health since her journey than she had known for many months before: thanks to the pure air of your Elizium.

I should have writ to you immedietely upon my return, but I was willing to defer my packet till it contained some- 10 thing more than a common letter. I put the finishing hand to the inclosed but this morning, and beg the favour of you to give it a close revisal & return it (if you please) soon. Tho' a copy of it is to be sent to the press on thursday next, yet I will not let the Proof [**103b**] be worked off, 15 'till I have recd your corrections.

Pray how goes on the survey of the Leasowes? While you are leading Spectators of taste round your groves, you may insensibly give them lectures on taste and on the best manner of laying out ground. It is a subject both needful 20 & acceptable, & might teach people of Fortune not to be led by the nose by such Cabbage-planters as ***[1])

Before I conclude, I must desire the favour of you to see, if I did not leave a book called The Muses Library, wch I want[2]) for my next Volume of ballads: if I did, be 25 pleased to send it to Sketchley of Birmingham desiring him

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[1]) *Eigenname durch Schlangenlinien unleserlich gemacht.*

[2]) *Hiernach* immedi[ately] *gestr.*

to forward it to me by his Newsman, directed to be left at Mr. Levy's Bookseller in Northampton. I am, Dear Sir,

most sincerely Yours

30 T. Percy.

[**104b**]

P.S. I have yet rec^d no more Revises: When I do I'll send them to you. My wife says I was to send you some book. I have forgot it: be pleased to remind me.[1])

XLII. Percy an Shenstone.

[**100a**] Oct. 1762.

I thank you for imparting to me Williams' Letter & Welsh ode. I wish you would encourage him to send me more Specimens of the same Kind. Unluckily I have affronted
5 him and the ferment in his Welsh blood is not yet allayed, so that, unless it be thro' the channel of his correspondence with you, I shall have no chance of seeing these efforts of[2]) Cambrian Genius. Be so kind therefore to communicate to me any future packets you receive from him.

10 These pieces have really intrinsick merit, but will appear in a still more favourable light, if we compare them with such poesy as the English produced at the same period of time. The only cotemporary English poet whose productions have been handed down to us is Robert [**100b**] of Glocester,
15 and his rhimes are to the last degree mean and contemptible. The obsoleteness of his language is so far from being a disadvantage to this writer's compositions, that it serves as a veil to hide the poverty & barrenness of his thoughts. See frightful Specimens in Selden's Notes on Drayton's Poly-
20 olbion. Compared with such wretched rhimists as this the Welsh bards seem animated with a furor truely divine. This observation, which is really a just one, will be in the last degree flattering to Welsh pride, and therefore, what if you communicate it to our friend Williams?

[1]) *Am oberen Rande der Seite:* Mr. Shenstone wrote a very kind answer to the above which has not been preserved.

[2]) th. eff. of *über 5 getilgten Wörtern.*

You have a right to command what sheets you please of our ballads, & therefore I will take care that Mr Dodsley shall supply[1]) you with fresh copies of those you gave to Lady Dartmouth: but what if you stay 'till the first volume is printed off & receive all together? —

My wife joins in sincere respects with, Dear Sir,

yours ever

T. P.

XLIII. Shenstone an Percy.

[**101a**][2]) *** My friend Whistler, of whom you have heard me speak, was never above half pleased with my Pastoral ballad, which used to give me some mortification. Let us however be of good courage. We have, I think, a more distinguished party on the other side [of] ye Question. Mr Dryden, a Man of Fire,[3]) was not less favorable to our Cause y^{n} Mr Addison, a man of Delicacy; and amongst my Acquaintance y^{u} will have a Mr Graves to ballance a Mr Jago. — The Novelty & romantic Air of ye Plan in ye gentle heardsman gives an additional value to its other beauties. Quocirca vivite fortes! etc. As to y^{r} being known to ye world in ye Light merely of a Ballad-monger, you may be told, once for all, y^{t} I never mention you as such without throwing in other matters to prevent this passing for y^{r} chef d'œuvre. Depend upon't, y^{r} Character shall not suffer by any discovery I make on this head, & that I am well aware a general & indiscriminate explanation of this sort would not only hurt you wth some Folks, but would lay you under improper restraint [**101b**] in ye execution of y^{r} Plan.

You must dun me once more for "The Boy & the Mantle", & then it shall be ready. As to the Head-pieces it doesn't appear to me y^{t} you can want them before the whole

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[1]) supply *über gestr.* help.

[2]) *Über Z. 1:* Nov. 14. 1762. [*Anm. P.'s.*]

[3]) *Von* me, *Z. 3, bis* Fire *steht zwischen den Zeilen:* Pardon my quoting my own performance; it was ye same with regard to other Ballads — and he was passionately fond of Smith's Phædra & Hippolitus, where ye Language is lifted to much more y^{n} ye Sentiment.

be printed off. I would always have them relate to the whole book y^t follows, whether they be allegorical or not. Some of
25 y^{rs} seem to promise well, but I have not yet had Leisure to consider them so attentively as I could wish, & should be better able to do so, were I to see ye whole volume together.

Alas, no more has yet been done in regard to the Description*) you mention. My Head has not of Late been
30 fit for it. Indeed it has not — and yet I have had ye boldness to offer myself as a companion to great Folks, having made a weeks excursion, & passed a few Days at Ld Foley's. He is a very lively agreeable Man (almost ye reverse of w^t I expected). His table ye most luxurious of any noble-
35 man's in this Country, and his Chapel, where I attended him etc. last Sunday, at once so comfortable as well as superb, y^t it is perfect Luxury to say one's Prayers in it.

[102a] I have about 4 or 5 more of these visits to make, soon; after which I shall resign myself to Winter
40 solitude & to literary matters, if my Health allows me. — I wrote yesterday to Mr Rice Williams, availing myself of y^r remarks on ye Welsh Ode he sent me, altho it stands much higher in y^r opinion y^n it really does in mine. The solemnity of ye writen invocation & transition thence to his
45 Subject is well, but it abounds with infinite tautology, &, what is worse, deals so much in general terms y^t it has, with me, Little poetical merit.

I sent y^r Book of old Poems to Mr Sketchley & believe I did mark some few Pieces with a pencil. Perhaps
50 you may admit some of those y^t have first-rate marks, but I question whether you should go so low as second-rate, unless you have particular reasons for so doing. — Do not let y^r volumes be too thick, nor y^r notes too verbose, & take great care what you admit.

55 Be so good as Let me hear from you as soon as you well can, and believe me to be, with constant affection,

Y^r most faithfull hum: $Serv^t$

My best respects to Mrs Percy. W. Shenstone.

*) Description of the Leasowes [*Anm. P.'s; rot*].

[102b] Sheridans Pamphlet has some just remarks which were new to me; but he is not always right in y^{e} application of his Rules, & it is a cursed quarto of half a guinea.

"Ogilvies Poems" y^{e} same — that also ornamented with Cuts from ye authors own designs. The Specimens y^{t} appear in ye monthly review give me no Pleasure.

I believe I shall purchase ye 2 additional volumes of Dean Swift.

What think you of ye Reviewer's remarks upon ye New Liturgy, in y: Review for Novr last?

Could you any way contrive for me to see ye Poems by Scotch Gentlemen?

There is I believe a mighty neat Edition of (John) Philips's Poems just published with Cuts. — Adieu! you see I've nothing to say. No Facts to communicate, & no Imagination to supply ye Place — wch is perhaps ye same Case with that of a Kingdom wch abounds neither in Cash nor Paper-credit.

XLIV. Percy an Shenstone.

[105a] Novr 1762.

When the first volume is printed off I will send you the whole compleat & intire. The press has been taken up with some other business of Mr Dodsley's, otherwise it must have been printed off long ago.[1]) I will send you also at the same time the Original Poems by Scots Gent^{n}. You will, after all, find this but a shabby collection. I know not how it happens that the Scots Poets, who acquire such reputation in England & have really as[2]) good pieces in our best Miscell^{es} as any of the South-britains, should come off no better when left to themselves; but they seem liable to the Censure which Voltaire passes on the Irish soldiers, that none appear to more advantage abroad, none make a more pitiful figure at home.

If the profusion of ornam^{ts} at my lord Foley's would

1) *Hiernach etwa eine Zeile getilgt.*

2) *Hiernach* many *gestr.*

not appear rather too great, I could easily imagine that your eye must be[1]) highly regaled. I myself was once at Whitley Court and remember that the same remark ocurred to me in the Chappel that you have made. I think your visit was
20 rather too late in the year, so that ye Situation w^d not appear to its due advantage, **|105b|** otherwise, if I remember right, it was a fine one.

I have not yet rec^d The Muses Library, but take for granted I shall soon by the Channel of the Birm^m Mercury
25 at Sketchley's.

When did you hear from M^r McGowan? I was in hopes that Gent^n would have afforded me more assistance, than at present he seems disposed to do. I have lately been employed in drawing up my Glossary, in which his gramātical[2]) & etymological talents w^d have been of use to me.
30 For want of his Patronage I had recourse to a Northern[3]) friend of mine who is Chaplain to the Duke of Manchester: he has attempted solutions of all my difficulties, but I think not all successfully.

35 Scotland is the only quarter, where I have not established a good correspondence for promoting my ballad-scheme. I have kind Assistants in London, in Cambridge, in Oxford. Mr Warton at the place last-mentioned is of infinite service to me & spares no pains to procure me copy. I have rec^d
40 five or six packets full from him within this fortnight. Indeed he seems very fond of the work.

Adieu, my dear Mr. Shenstone! accept my wife's sincere respects & believe me to be with the truest attachment

ever faithfully yours
45 T. Percy.

XLV. Shenstone an Percy.

[106a] Jan. 16, 1763.

Mr Shenstone's comp^ts to M^r & Mrs Percy. — I received your Packet at Enville, and if I pay my respects

[1]) *Hiernach* well *gestr.* [2]) gr. *über gestr.* asistance.
[3]) Northern *über gestr.* scotch. [4]) copy *HS.*

to Ld Ward before he go to London, it must be the Beginning of this week, So that I cannot possibly return an 5
answer to y^r Letter just at present. When I can I will. Mean time y^r Books are arrived from Sketchley's & I have just dipt into every one of them. The Frost is too severe for me to use Exercise, & I am quite pampered with Snipes & Fieldfare. At ye same time my mind starves, & I hunger 10
more for a sixpenny Pamphlet y^n I do for ye freshest Barrel of Oysters. The wit of ye times is to be found in Party-books, & I profess no Party, but moderation. This I take to be both Ld Bute's & the King's, and for this reason, if I am warm on any side, it is on Their's. 15

[106b] The excellent Writer of this letter died February 11th following universally lamented. [*Anmerkung Percy's.*]

XLVI. Percy an Dr. Grainger.

[107a] Feb. 28. 1763.[1])

My dear Dr. Grainger,

I steal an hour from midnight to send you articles of intelligence that will at once rejoice & afflict you. Of the former kind I flatter myself it will be to hear, that my wife 5
has newly given me a fine boy, and that she & her brat are as well as possible; the latter you will feel severely & join with us in lamenting wth unaffected sorrow — not to torture you with longer preamble: it is the Death of our most elegant and amiable friend Shenstone, who, alas! was 10
snatched away by a fever on friday the 11th of this month, after an illness of eleven days. I know not any private gentleman, whose loss has occasioned a more sincere or more universal concern. The delicate sensibility of his[2]) writings, the consummate **[107b]** elegance of his taste, the 15
beauties of his conversation, and the virtues of his heart

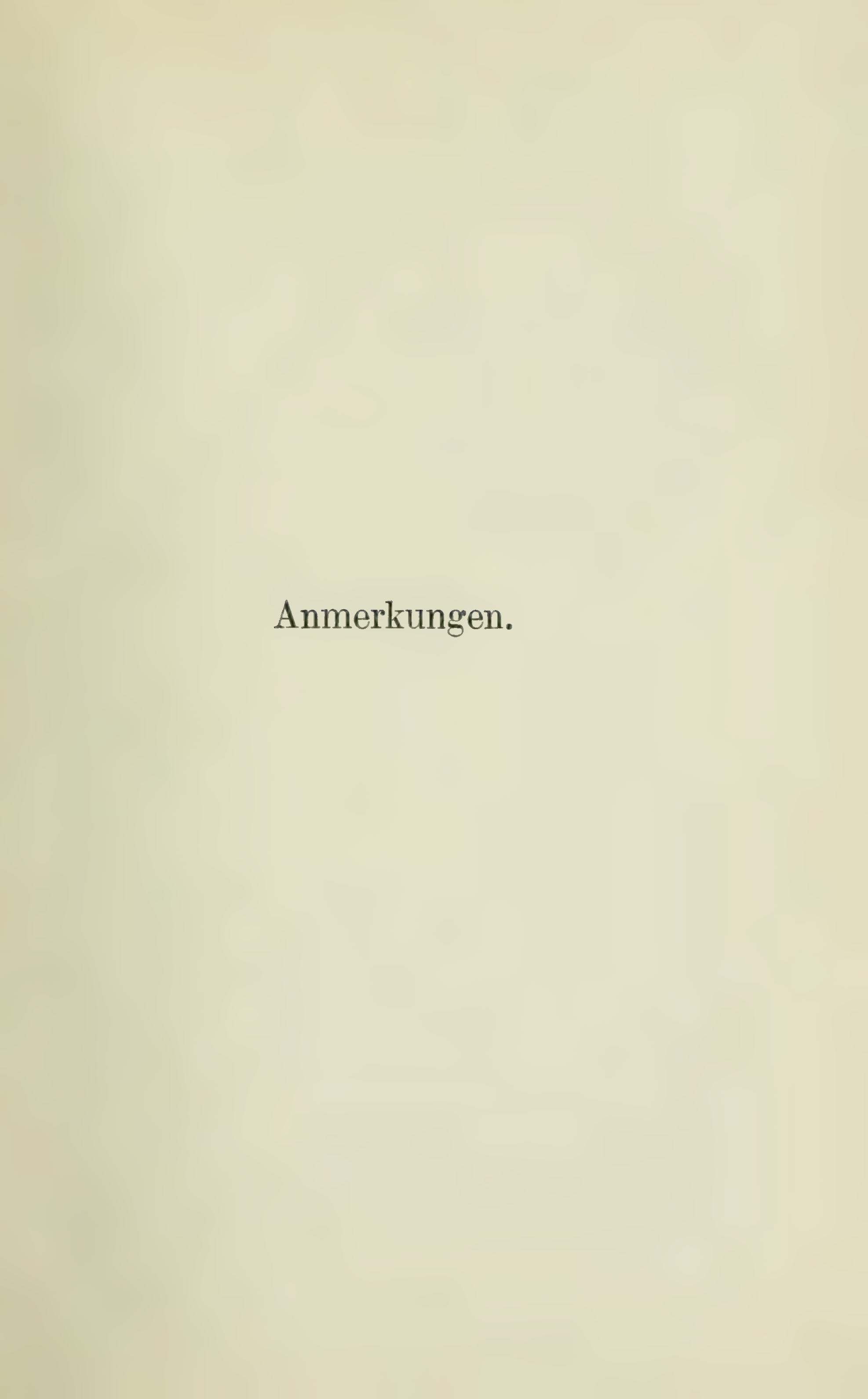
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[1]) *Über und neben* Z. 1: Extract from my Letter to Dr. Grainger at St Kitts [*P.*]. [2]) his *über gestr.* their.

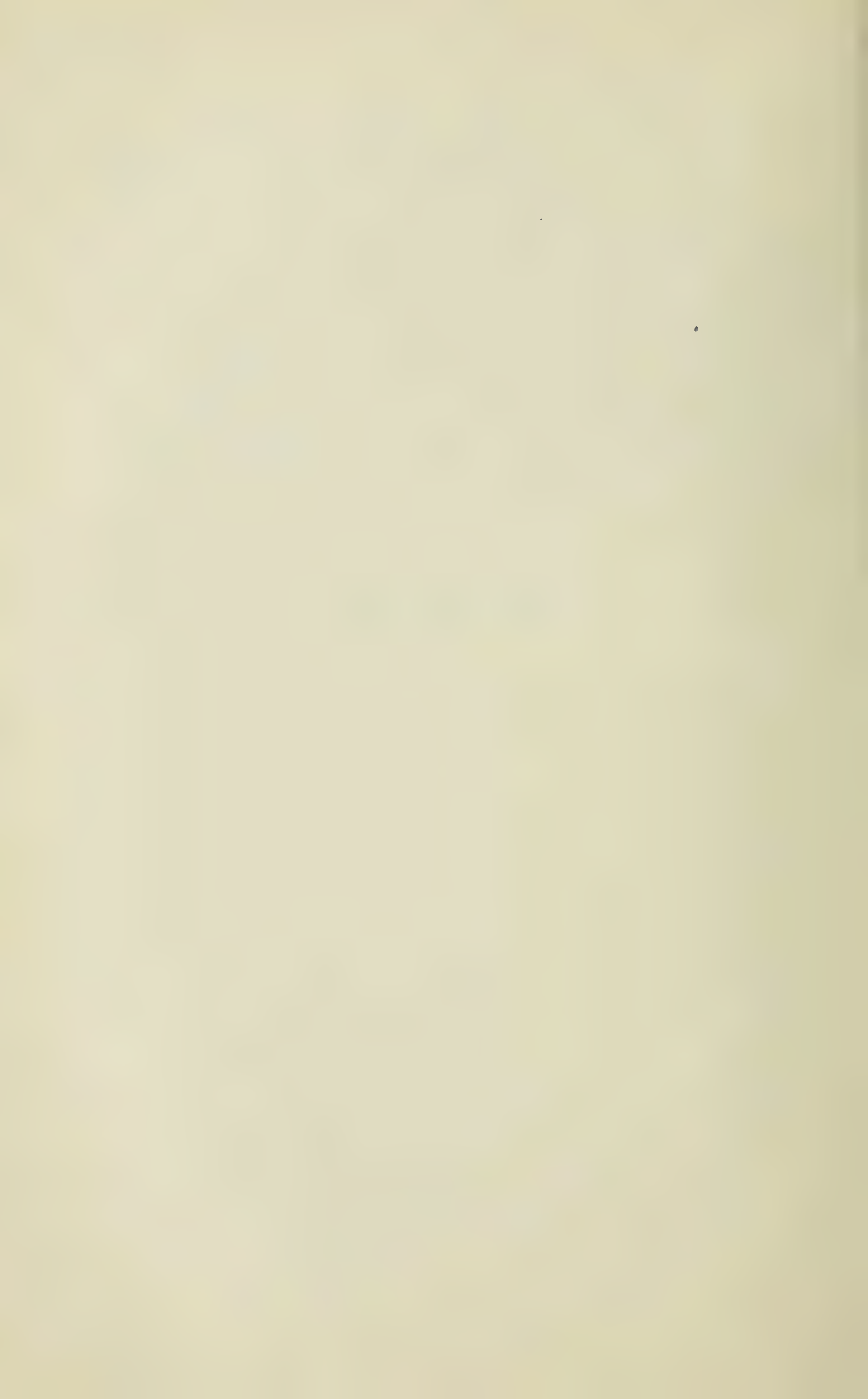
had procured him a most extensive acquaintance, & every one of these aspired to his friendship, so that I know not an Instance of an event of this kind more deeply or more
20 generally lamented. — Towards the latter end of the year my wife & I made a visit at the Leasowes: little did we think it would bi the last time we sh[d] ever see the worthy & happy[1]) owner. — I cannot yet learn to whom he has left his Villa & his writings: he had a choice collection of
25 Poems, which he was preparing for the Press, which you will conceive must be a work truly classical, as it contained the finest productions of his Genius in its highest State of Maturity. But he is gone, **[108a]** yet tho' he is snatched from us, he still survives in our memory, and his fame will
30 survive to ages, when we shall be no more.

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[1]) *unter* worthy *und* happy *die Zahlen* 2 *und* 1.



Anmerkungen.



I.

Im Jahre 1758 erschien in fünfter Auflage und gegen die vorige um zwei Bände vermehrt Robert Dodsley's beliebte *Collection of Poems by Several Hands.* Aus einem Briefe Sh.'s an seinen Jugendfreund Richard Graves (1715—1804) erfahren wir, daß der Druck des sechsten Bandes vor dem des fünften abgeschlossen war (*Letters,* s. 314). Bd. 6 enthält, neben einer Reihe von Beiträgen aus der Feder Sh.'s, auch zwei Dichtungen P.'s, nämlich sein wohlgelungenes Lied *O Nancy, wilt thou go with me?* (ss. 233—234 in der mir vorliegenden Ausgabe von 1765) und das weniger bemerkenswerte *Cynthia, an Elegiac Poem* (ss. 234—239). Diese beiden Gedichte hatten Sh. zur Begutachtung vorgelegen. — Über Dodsley's *Collection* und ihre Beiträger berichtet erschöpfend W. P. Courtney in einer Artikelserie: *Dodsley's Famous Collection of Poetry,* seit dem 10. November 1906 in der zehnten Serie der *Notes and Queries.* — Über R. Dodsley selbst handelt gründlich H. R. Tedder im *D. N. B.* und journalistisch beredt A. Dobson in den *Eighteenth Century Vignettes, 2ᵈ Series,* London, 1894, ss. 22—49: *At Tully's Head.* 2 ff.

Samuel Johnson's literarische Tätigkeit beschränkte sich im Jahre 1757 auf ein Mindestmaß. Der Plan einer Zeitschrift nach dem Vorbilde der Leipziger *Acta Eruditorum* (50 Bde., 4⁰, 1682—1731) blieb unausgeführt: die Veröffentlichung seiner Shakespeare-Ausgabe verzögerte sich bis 1765. vgl. Boswell's *Life of Johnson* (ed. G. B. Hill) I, ss. 320—324 und Nichol Smith's *Eighteenth Century Essays on Shakespeare,* Glasgow, 1903, ss. LIX—LX. 15 ff.

Odes by Mr. Gray . . . Printed at Strawberry Hill, for R. *and* J. Dodsley . . . 1757 [August]. 23

Die „neue Veröffentlichung" führte den Titel: *Epistles to the Great, from Aristippus in Retirement.* London. R. and 26

J. Dodsley. 1757. 4°. Den hierin enthaltenen drei Briefen folgte 1758: *The Call of Aristippus. Epistle IV. To Mark Akenside, M. D. By the Author of the three former Epistles of Aristippus.* Der Verfasser dieser Satiren war John Gilbert Cooper (1723-1769. s. *D. N. B.*), auch einer der Mitarbeiter an Dodsley's *Collection.* Das Neue der Kompositionsform sah P. wohl in der vollkommen freien Wiederkehr der Reime in den vierhebigen jambischen Versen.

31 *Sacerdos Paroecialis Rusticus:* ein lateinisches Poem des Oxforder Gelehrten John Burton (1696—1771; s. *D. N. B.*), in 630 Hexametern, Oxford, 1757. Dawson Warren würdigte es noch im Jahre 1800 einer Übertragung in englische heroische Kuplets.

47 ff. Gil Morrice. Die von Sh. mitgeteilten Strophen wurden, einschließlich des Hinweises auf die Verse Milton's (*Paradise Lost* IV, 155—156; s. Brief II, 85), leicht verändert und noch etwas mehr verwässert in die *Rel.* aufgenommen. (ss. 621—622 mit Fußnote.) Auf diesem Wege gelangten also die 'sixteen additional verses . . . handed about in manuscript' (a. a. O. s. 618) in P.'s Besitz, der im übrigen einem Glasgower Druck von 1755 folgte (Child's *Ballads*, III, s. 514). Die Ballade war durch den glänzenden Erfolg von John Home's Tragödie *Douglas* (Erstaufführung am 14. 12. 1756), dem sie als Quelle diente, Gegenstand allgemeinen Interesses geworden. s. E. Wolbe, *Quellenstudien zu John Home's „Douglas"*. Berliner Dissertation, 1901.

II.

19 Mr Cambridge's *Epistles.* s. Anm. zu I, 26.

33 Der Raritäten sammelnde Nachbar war John Scott Hylton von Lapall House bei Hales-Owen. Sein Name begegnet häufig in der Dodsley-Shenstone Korrespondenz (MS. Add. 28959): sieben, übrigens jetzt belanglose, Briefe Shenstone's an ihn aus den Jahren 1755—1759 stehen im MS.

Additional 27548, fols. 24a—33b. Er lieferte Beiträge zum IV. und VI. Bande der *Collection of Poems* und gab 1784 für J. Dodsley die Gedichte R. Jago's heraus: *Poems, Moral and Descriptive.* Hylton war der Gegenstand einer mehr kindischen als witzigen Mystifikation durch Sh. unter Beihülfe P.'s und anderer, wovon in den folgenden Briefen (VII, 80—109; VIII, 103—118; IX, 50—56; X, 50—55; XII, 8—10; XIII, 62—66; XIV, 43—50; s. 37; XV, 16—32; XVI, 17—26) häufig die Rede ist, und die sehr begreiflicherweise zu einer Entfremdung der beiden Nachbarn führte. s. auch *Recollection of Some Particulars in the Life of the late William Shenstone, Esq.* [von R. Graves], London, Dodsley, 1788, ss. 27, 161—162, 173—174, *Straus-Dent,* s. 101 und *N.Q.* 10. Serie, IX, ss. 463—464.

47 The new Tibullus. — 1758 erschien bei A. Millar in London: *A Poetical Translation of the Elegies of Tibullus; and of the Poems of Sulpicia; with the Original Text, and Notes Critical and Explanatory.* 2 Bde. 12°. Der Übersetzer war P.'s und Sh.'s gemeinsamer Freund, der aus Schottland gebürtige Arzt James Grainger (1721?—1766), dessen Ode *Solitude* (1755) ihm bereits die Anerkennung Johnson's verschafft hatte. An dem *Tibull* beteiligte sich P. werktätig, indem er selbst eine Übersetzung der ersten Elegie, vielleicht auch Teile von anderen, und der Nänie Ovid's auf den Tod Tibulls beisteuerte, wofür sich Grainger in seinem *Advertisement* ss. XIII—XIV aufs Wärmste bedankt. Bereits in der Dezember-Nummer der *Critical Review* erfuhr Grainger's Tibull-Übersetzung eine ungünstige Besprechung durch Tobias Smollett, worauf eine gehässige literarische Fehde zwischen beiden entstand. s. Brief VI, 59 ff. 1759 verließ Grainger als Reisebegleiter des jungen Freundes, dem er seinen Tibull gewidmet hatte, John Bourryau, auf vier Jahre England und begab sich mit ihm auf die westindischen Inseln, heiratete die Tochter einer Schiffspatientin, Miss Daniel Mathew Burt, und kehrte im Herbst 1763 vorübergehend nach England zurück, wo er seine in Westindien verfaßte Dichtung *The Sugar Cane* nach ausführlicher Besprechung mit seinen literarischen Freunden drucken ließ. Er starb am 16. Dezember 1766 in St.

Christopher's. — vgl. *D. N. B.* u. s. seinen Briefwechsel mit P. von 1756—1766 in Nichols's *Illustrations* VII, ss. 240—295. P. betrieb eifrig die Herausgabe der poetischen Hinterlassenschaft seines toten Freundes und wurde in seinen Bemühungen von Dr. R. Anderson unterstützt. vgl. ihre Korrespondenz in Nichols's *Illustrations* VII, ss. 74 ff. Dr. Grainger's *Poetical Works* erschienen indessen erst nach manchen Mißhelligkeiten und vollkommen unzeitgemäß 1836, in zwei Bänden.

III.

23 Über Johnson's Vorliebe für Romanzen berichtet Percy auch an Boswell: 'when a boy he was immoderately fond of reading romances of chivalry, and he retained his fondness for them through life; so that, spending part of a summer at my parsonage-house in the country [1764], he chose for his regular reading the old Spanish romance Felixmarte of Hircania, in folio, which he read quite through. Yet I have heard him attribute to these extravagant fictions that unsettled turn of mind which prevented his ever fixing in any profession'. (*Life* I, s. 49.)

28 Edward Lye (1694—1767) war Pfarrer von Yardley Hastings, wenige Kilometer südwestlich von P.'s Rektorei Easton Mauduit, und mit P. eng befreundet, dem er seine Privatkorrespondenz hinterließ. Sie befindet sich jetzt im Britischen Museum, MS. Additional 32325.

52 ff. James Hammond (1710—1742. s. *D. N. B.*) Seine Elegien, die eine unglückliche Liebe ins Dasein gerufen haben soll, wurden erst ein Jahr nach seinem Tode veröffentlicht: *Love Elegies. By Mr H[ammo]nd. Written in the Year* 1732. *With a Preface by the E. of C[hesterfiel]d.* London, G. Hawkins. 1743. — 'Tibullus', heißt es in der Vorrede, 'seems to have been the Model, our Author judiciously preferred to Ovid'.

Die metrische Frage behandelt, ganz in Übereinstimmung mit den hier von P. geäußerten Anschauungen, Sh. in seinem *Prefatory Essay on Elegy* (*Works,* I, ss. 7—9), auch er unter Berufung auf Hammond's *Elegies* 'the product of a gentleman

of the most exact taste, and whose untimely death merits all the tears that elegy can shed'. Sh.'s Essay war bald nach diesem Ereignis entstanden. Johnson ist durchaus andrer Ansicht. In seiner Skizze Hammond in den *Lives of the English Poets* sagt er: 'Why Hammond or other writers have thought the quatrain of ten syllables elegiack it is difficult to tell. The character of the elegy is gentleness and tenuity, but this stanza has been pronounced by Dryden, whose knowledge of English metre was not inconsiderable, to be the most magnificent of all the measures which our language affords'. *Lives,* ed. G. Birkbeck Hill, II, s. 316. vgl. auch Schipper's *Metrik,* II, § 267 und *Grundriß der Metrik* § 227.

62 ff. Pilgrim and Herdsman. — s. *Rel.* ss. 318—20: *Gentle Herdsman, tell to me.* s. das prächtige Original dieser schwächlichen Bearbeitung in Hales-Furnivall's Ausgabe des P.'schen Folio-MS., III, ss. 524—28, von Furnivall mit köstlichen Bemerkungen verziert. — Über das Verhältnis von Goldsmith's Ballade *Edwin and Angelina* zu P.'s *Friar of Orders Gray* und seinen Vorstufen handelt B. Neuendorff, *Entstehungsgeschichte von Goldsmiths Vicar of Wakefield,* Berlin, 1903, ss. 87 ff.

72 ff. George Augustus, zweiter Earl von Sussex, geb. 1727, gest. am 8. 1. 1758, war P.'s Wohltäter und unermüdlicher Förderer. Sein Tod ergriff P. aufs Tiefste. In seinem Tagebuch (MS. Add. 32336) sagt er von dem dahingegangenen Freunde: 'Of him it could be said that he never made a promise he did not keep. He never lov'd a Man that he did not labour to serve' (fol. 14b—15a). Der Trauerfall regte P. zu einer Elegie an, über deren Verbleib ich keine Auskunft zu geben vermag. s. die Briefe IV, 10; V, 8—12 und die Grainger-Korrespondenz in Nichols's *Illustrations,* VII, ss. 247 u. 267.

IV.

18 Die Sh. benachbarte Offizin war die berühmte Druckerei John Baskerville's (1706—1775), die 1757 zum ersten

Male mit einer Virgil-Ausgabe hervorgetreten war. vgl. über den Drucker, sein Leben und seine Tätigkeit Ralph Straus and Robert K. Dent. *John Baskerville A Memoir.* Cambridge: University Press for Chatto and Windus. London. 1907.

19 Über seinen Besuch bei Sh. berichtet auch Grainger selbst an P. s. seinen Brief vom 18. Okt. 1758 in Nichols's *Illustrations,* VII. s. 264. Desgleichen bedankt er sich später für die liebenswürdigen Worte Sh.'s, die P. ihm offenbar mitgeteilt hat. a. a. O. s. 269.

23 Palës, die Hirten- oder Triftgöttin. Zur Etymologie vgl. Walde's *Lat. Etym. Wörterbuch,* Heidelberg 1906. s. n.

36 Joseph Spence (1699—1768), der Freund Pope's und Dodsley's, Verfasser der *Polymetis* und Aufzeichner der wertvollen *Anecdotes of Books and Men.* Über den hier vermeldeten Besuch und die ihm gewidmete Inschrift berichtet Sh. auch in den *Letters,* ss. 319—20 und Dodsley in den *Works,* II. s. 354. vgl. ferner S. W. Singer's Ausgabe der *Anecdotes,* London, 1820, ss. XXXIV—XXXV.

48 ff. Dodsley's *Cleone* wurde am 2. Dez. 1758 zum ersten Male in dem „neuen Hause" d. h. in Covent-Garden aufgeführt. Den Epilog, den, wie es scheint, Sh. und Richard Graves gemeinsam verfaßt hatten, sprach die gefeierte Heroine, Mrs. Bellamy (s. *Works,* I. ss. 239—40). Die Tragödie war von Garrick abgelehnt worden, der nun auch den Erfolg des Stückes auf der Konkurrenzbühne zu vereiteln suchte. Er setzte nämlich für den Tag der Erstaufführung die Neueinstudierung von Mrs. Centlivre's Komödie *The Busy-Body* an, in der er selbst in der führenden Rolle des Marplot auftrat. Indessen zeigte er in diesem Falle eine ebensowenig glückliche Hand, wie kurz vorher bei der Ablehnung von Home's *Douglas.* Dodsley's Tragödie erzielte einen durchschlagenden Erfolg. Von der Buchausgabe des Stückes, die noch 1758 erschien, wurden gleich am ersten Tage 2000 Exemplare abgesetzt. — s. *Letters,* ss. 320—321; Davis's *Life*

of *Garrick* I, 214; Chalmers's *Life of Robert Dodsley* in *The Works of the English Poets*, Bd. XV, s. 319; Genest's *Some Account of the English Stage* IV, ss. 559—60 und *D. N. B.* s. n. Dodsley. Die Tragödie ist in den Sammelbänden *The Modern British Drama*, London 1811, II, ss. 406—24, leicht zugänglich.

54 Baskerville's prachtvoller *Milton* erschien in zwei Bänden 8⁰ am 27. 1. 1758 und erlebte im Laufe der nächsten zwei Jahre drei Neuauflagen. Sowohl P. wie Sh. gehörten zu den Subskribenten. — vgl. Straus-Dent, ss. 31 u. 68—69.

57 ye printed Verses upon the Leasows waren wohl die R. Dodsley's *On his first arrival at the Leasowes,* 1754. s. *Works,* II, ss. 380—382.

60 Mr. Humphrey Pitt von Shifnal, Shropshire, ist als der ursprüngliche Besitzer des Folio-MS. genugsam bekannt. s. Hales-Furnivall, I, s. LXXIV.

63 Für Shenstone's eingehende Beschäftigung mit schottischer Literatur zeugt seine Durchglossierung von Allan Ramsay's *Gentle Shepherd* der Edinburgher Ausgabe von 1755, jetzt im Britischen Museum: G. 11387. Auf Fol. 1^a links oben steht das Datum 1758. Sh. zerschnitt das Buch und klebte die einzelnen Blätter auf Folio-Seiten auf. Er fügte hinzu: 1. Some General Rules for Understanding the Scotch Language; 2. Explanation of Scotch Words etc. in the Gentle Shepherd — sehr ausführlich, mit zahlreichen Etymologien von andrer Hand (Lye's?). Am Schlusse findet sich eine Bleistiftnotiz Shenstone's, in der er der Freude und Befriedigung Ausdruck gibt, die ihm die Lektüre des Gentle Shepherd bereitet habe.

Die Büchersendung dürfte wohl ein Geschenk des Edinburgher Advokaten John Mc Gouan gewesen sein. s. Anm. zu XXVII, 39.

V.

13 ff. s. Anm. zu II. 47.

24 Die entsetzlichen Verse:

threeds of gold,
Drawne frae Minervas loome

sind tatsächlich in der betreffenden Strophe von *Gil Morrice* stehen geblieben. s. *Rel.* s. 621, Z. 109—110.

VI.

3 ff. Zu seiner Übertragung der Ovidischen *Epistolae* wurde P. fraglos durch seine Anteilnahme an Grainger's *Tibull* angeregt. Grainger billigt bereits in einem Briefe vom 13. Mai 1758 das Unternehmen, erklärt sich zur Gewinnung eines Verlegers bereit und erbittet zu diesem Zweck als Übersetzungsprobe *Epistola* I: *Penelope Ulixi*. Die Probe fällt zu seiner größten Zufriedenheit aus. (Nichols's *Illustrations*, VII, ss. 254—55). Es ist dasselbe Stück, das P. nunmehr Sh. vorlegt. Später vergilt Grainger die ihm beim *Tibull* durch P. geleistete Mithülfe, indem er nun seinerseits für P. zwei Episteln übersetzt: *Leander an Hero* und die dazu gehörige Antwort *Hero's an Leander* (Nichols, a. a. O. ss. 75 u. 259). Eine Abschrift der ersteren schickt P. an Sh. (s. Brief XIV, 88 ff.). Auch erwähnt Grainger P.'s *Ovid* rühmend in der Vorrede zu seinem *Tibull*, I. s. XLVI Anm.: 'The poetical Reader, it is presumed, will be pleased to learn, that the Translator of this Elegy [scl. Percy] has in his Possession a fine Version of Ovid's heroic Epistles, in the same Stanza, with which, it is hoped, he will be prevailed upon to favour the Public'.

Indessen fehlt seit der Übersendung des MS. an seinen etwas trägen und nachlässigen Freund Sh. bisher leider jede Spur dieser P.'schen Arbeit.

24—27 s. die Stelle aus Dryden in Scott-Saintsbury's Ausgabe, XII, s. 14, oder in W. P. Ker's *Essays of John Dryden*, I, s. 235.

56ff. Die Übersetzung der Episteln Ovid's durch Stephen Barrett, M. A., Master der Grammar-School zu Ashford, Kent, in heroischen Kuplets, erschien 1759 bei J. Richardson, London. Sie galt allgemein als wenig geglückt. s. Nichols's *Illustrations,* VII, s. 269, und *Literary Anecdotes*, IX, s. 672.

VII.

Dieser Brief ist auch enthalten in Thomas Hull's *Select Letters* etc. 2 Bde. London, 1778, I, ss. 258—261, aber unvollständig und mit starken Abweichungen von der hier mitgeteilten handschriftlichen Überlieferung.

18 The Rev. Robert Binnel, Rektor von Newport (Shropshire), gest. 26. 4. 1763, befreundet mit Grainger und Percy, die er beide literarisch unterstützte. s. Nichols's *Illustrations*, VII, 248. Ein Teil der Anmerkungen zu P.'s Übertragung des hohen Liedes (1764) rührt von ihm her, und P. widmet ihm auf ss. IX—X der Vorrede zu diesem Werk einen überaus herzlichen Nachruf.

36 Richard Jago (1715—1781), Sh.'s Studiengenosse in Oxford und sein lebenslanger Freund, war damals Vikar in Snitterfield bei Stratford-on-Avon. 1759 führte er als zweite Gattin Margaret, Tochter von James Underwood Esq., Rudgely, Staffordshire, heim. Sh. widmete ihm einen Sitz in seinem Park mit der Inschrift: Amicitiae et Meritis Richardi Jago (s. *Works*, II, s. 368). Eine Sammlung seiner Gedichte erschien 1784 in Dodsley's Verlag. Ihr Herausgeber war J. S. Hylton. Sie sind außerdem in Chalmers's *English Poets* XVII, ss. 281—326, zugänglich. s. *D. N. B.*

55 Des greisen Young gewaltige Kundgebung an die Herrlichkeit des Originalgenies, 1759, die besonders in Deutschland tief erregend wirkte, wurde von A. Brandl im *Jahrbuch der deutschen Shakespeare-Gesellschaft*, XXXIX, ss. 1—42 neu herausgegeben. s. besonders Brandl's Bemerkung auf s. 13: 'nur Horace Walpole und Shenstone begrüßten die Schrift

mit ungeteilter Wärme (Thomas, S. 476f.)'. W. Thomas, *Le Poète Edward Young,* Paris, 1901, schöpft seine Kenntnis dieser Stellungnahme Sh.'s aus Hull's *Select Letters.*

60 Oliver Goldsmith's *Enquiry into the Present State of Polite Learning* wurde 1759 durch Dodsley veröffentlicht. Der Essay erfreut durch seine sprudelnde Jugendlichkeit. Vereinzelte reaktionäre Züge darin wurden wohl mit Recht dem Einflusse Johnson's zugeschrieben. Die Logik kommt mitunter etwas zu kurz, aber das starke, reizbare Künstlertemperament, das gegen die produktionsfeindlichen Hemmungen einer unfruchtbaren Kritik losschlägt, erquickt noch heute. s. Phelps, *Beginnings,* s. 42. — Die von Sh. herangezogenen Stellen finden sich im 11. Kapitel, auf ss. 257—259 der Ausgabe von 1801.

65 William Mason's (1724—1797) *Caractacus, A Dramatic Poem,* erschien gleichfalls 1759; wie das Titelblatt besagt, gedichtet nach dem Vorbilde der alten griechischen Tragödie. Den Chorus bilden Barden unter der Führung eines Oberdruiden. Die Dichtung ist voll von romantischen Motiven und Stimmungen. — Mason war der Freund Gray's und der Herausgeber seiner Werke. *D. N. B.*

68 Dodsley's *Fabeln,* von denen im Folgenden noch öfters die Rede ist, erschienen 1761, und in zweiter Auflage 1764, aus der Baskerville'schen Druckerei. s. Anm. zu XVI, 48.

76 Von Vernon's Leben ist wenig bekannt. Seine *Poems on Several Occasions* erschienen 1758. *The Parish Clerk* wurde zuerst im *London Chronicle* für 5.—7. April 1759, s. 331, abgedruckt. Strophe II lautet:

> O gentle Shenstone! could the self-taught Muse,
> Who joys, like thine, in rural shades to stray,
> Could she, like thine, while she her theme pursues,
> With native beauties deck the pleasing lay;
> Then should the humble Clerk of Barton-Dean
> An equal meed of praise with thy School-mistress gain.

Einen Vergleich zwischen dem *Parish Clerk* und Sh.'s *Schoolmistress* führt O. Daniel in seiner Dissertation über dieses Gedicht, Berlin, 1908, ss. 82—86 durch. vgl. auch *Letters,* ss. 340—41.

s. Anm. zu II, 33. 80 ff.

Der hier erwähnte Stich eines Eisvogels ziert das Titelblatt von Bd. 1 und 2 der alten Sh.-Ausgaben; darunter ein Band mit der Aufschrift: Flumina Amem Silvasque Inglorius! 109

Horazzitat aus *Sat.* Lib. I, VI, 17. 112

VIII.

Spanische Romanzen. s. *Rel.* ss. 236—244. — Der Verfasser der *Guerras Civiles* war Gines Perez de Hita. Die beiden Teile des Werkes erschienen 1595 und 1604. Das spanische Original ist leicht zugänglich in der *Biblioteca de Autores Españoles,* III, ss. 513—686 (Madrid, 1849). vgl. Ph. A. Becker, *Geschichte der Spanischen Literatur,* Straßburg 1904, ss. 50 u. 56. — Eine englische Übersetzung der *Guerras* veröffentlichte Thomas Rodd, 1801, der in seinem Vorwort ss. XIV u. XV rühmend auf Percy's Wiedergabe der beiden Romanzen in den *Rel.* hinweist. 33 ff.

The Epigoniad: eine epische Dichtung in neun Büchern in heroischen Kuplets, verfaßt von dem Schotten William Wilkie (1721—1772), dem sie den Ehrennamen des „schottischen Homer" eintrug. 1. Aufl. 1757; 2. Aufl. 1759, mit einem Anhang: *A Dream. In the Manner of Spenser.* Das Epos behandelt im Anschluß an *Ilias* IV die Schicksale der Nachkommen der Sieben gegen Theben und die endliche Eroberung dieser Stadt. Es ist abgedruckt in Chalmers's *English Poets,* XVI, ss. 133—178; ebendort (ss. 112—120) ein Schreiben David Hume's *To the Authors of the Critical Review,* eine warme Lobpreisung Wilkie's, zugleich brauchbar als Inhaltsanalyse des langen Werkes. 74

100 Pixel's Songs. *A Collection of Songs, with their Recitations and Symphonies* etc. *Set to Musick by* Mr Pixell. Birmingham, 1759. Drucker des Titelblattes und der Subskribentenliste war Baskerville. s. die genaue Beschreibung des Bandes bei Straus-Dent, s. 69, Nr. 25. Unter den Subskribenten erscheint Will. Shenstone Esq. mit 6 Exemplaren. Ihm ist auch das erste Lied *The Invitation to the Red-Breast* zugeeignet. Shenstone erwähnt John Pixell mehrfach freundlich in seinen Briefen als liebenswürdigen, begabten Geistlichen, Musiker und Komponisten aus der Nachbarschaft. s. *Letters*, ss. 181 (Juni 1749) u. 191 (11. Juni 1750). Einige Zeilen, *Transcrib'd from the Rev. Mr Pixel's Parsonage Garden near Birmingham, 1757*, stehen in Dodsley's *Collection* V, s. 107. s. auch J. Hill, *Book Makers of Old Birmingham*, 1907, s. 125 u. *N. Q.* 10. Serie, IX, s. 464 u. X, s. 103.

106 Mr Lye's Book: *Francisci Junii . . Etymologicum Anglicanum* . . . edidit Edwardus Lye A. M. Oxonii . . . 1743. — Der hier genannte Mr Aris war Thomas A., eine bekannte Birminghamer Persönlichkeit, Drucker, Verleger, und seit 1741 Herausgeber der *Birmingham Gazette*. Er starb 1761.

IX.

5ff. Birth of an Infant. s. Brief X, 8—17.

65 Mark Akenside (1721—1770) veröffentlichte die erste Gesamtausgabe seiner Oden 1745, in 4°. Die von Sh. erwähnte bildet die Einleitung. s. seine *Poetical Works* (Aldine Ed.).

70 Richard Owen Cambridge (1717—1802) war Sh. durch seine Vorliebe für Landschaftsgärtnerei wahlverwandt. Seine Satire auf den Ungeschmack der Zeit: *The Scribleriad: an Heroic Poem In six Books* erschien 1751 in Dodsley's Verlag und erfreute sich großer Beliebtheit. Die Wochenschrift *The World*, gleichfalls ein Verlagsunternehmen Dodsley's, enthält 21 Essays von ihm, darunter zwei, Nos 118

und 119, über die Kunst der Ziergärtnerei. In der biographischen Einführung zum 26. Bande der *British Essayists* erwähnt der Herausgeber, A. Chalmers, noch seine *History of the War upon the Coast of Coromandel,* 1761. (s. Anm. zu XXXVIII, 41 ff.). -- Cambridge's Werke veröffentlichte sein Sohn, London, 1803; leichter zugänglich sind sie in Chalmers's *English Poets,* Bd. XVIII, das. *The Scribleriad* auf ss. 246—282.

75 William Whitehead (1715—1785). Poeta laureatus nach Colley Cibber und statt Gray, der die Würde ausgeschlagen hatte (1757).

78 Sherrington Davenport Esq. besaß ein Sh. benachbartes Gut: Worfield.

81 Lines for Venus. In seiner endgültigen Form wurde das Gedicht von Dodsley in seiner Beschreibung der Leasowes veröffentlicht. (*Works* II, ss. 370—71). Es diente als Inschrift für eine Nachbildung der mediceischen Venus, die, von Buschwerk umgeben, neben einem Goldfischteich in Shenstone's Park stand: 'Semi-reducta Venus'. s. auch X, 34 ff. u. XIV, 15 ff.

Mit diesem Brief ist der an demselben Tage an Richard Graves geschriebene zu vergleichen: *Letters,* ss. 332—337. Percy's Antwort ist nicht mehr vorhanden.

X.

7 Lily's Grammar. Gemeint ist natürlich William Lily's (1468?—1522) berühmte, immer wieder neu aufgelegte und bearbeitete Lateingrammatik. Eine Ausgabe von John Ward erschien 1752 und 1755. vgl. Anders, *Shakespeare's Books,* s. 13

16 Die Glückwünsche waren allerdings verfrüht. P.'s Erstgeborene Anne Cleveland sah erst am 18. 3. 1760 das Licht der Welt.

19 Hau Kiou Choaan. s. Anm. zu XIII, 20.

23 *The Impartial Review: Or, Literary Journal,* Nr. 1 am 1. Nov. 1759. Ich habe kein Exemplar davon zu Gesicht bekommen.

27 *The Willow-Tree. A Pastoral Dialogue* . . . corrected by conjecture. s. *Rel.* ss. 648—649.

34 s. Anm. zu IX, 81.

60 Sir James Stonhouse, Arzt und Theologe (1716—1795. s. *D.N.B.*) Sowohl die Lye-Korrespondenz (Add. 32325) wie auch die Sammlung von Schreiben verschiedener Persönlichkeiten an P., Add. 32329, enthält Briefe von ihm.

66 Alexander Gerard (1728—1795), Professor der Philosophie am King's College, Aberdeen, veröffentlichte 1759 einen von der Edinburgher philosophischen Gesellschaft preisgekrönten *Essay on Taste,* dem 1774 ein *Essay on Genius* folgte. Windelband, *Lehrbuch der Geschichte der Philosophie*[4], Tübingen 1907, sagt darüber (ss. 427,28), Gerard habe „den Begriff des Genies zu bestimmen gesucht, indem er dessen gefühlsmäßige Ursprünglichkeit und die exemplarische Leistung, die schöpferische Kraft der wahren Künstlernatur gegenüber der landläufigen Nachahmungstheorie glücklich hervorhob. Hier beginnt die zunächst noch wesentlich psychologische Theorie mit philosophischem Geiste der großen gleichzeitigen Entwicklung der schönen Literatur gerecht zu werden". s. auch Brandl im *Shakespeare-Jahrbuch* Bd. XXXIX, s. 6 und *D.N.B.*

66 Adam Smith's (1723—1790) *Theory of Moral Sentiments* erschien 1759 in erster Auflage.

67 Richard Hurd (1720—1808), der Freund und Lehrer des hier genannten Sir Edward Lyttelton, Mason's, Gray's, Farmer's und Warburton's, Bischof von Lichfield und Worcester, veröffentlichte *Moral and Political Dialogues* 1759. Die zweite Auflage folgte bereits 1760. Der von Sh. beanstandete, recht harmlose Angriff auf Dodsley steht in dem einleitenden Gespräche *(Preface)* zwischen Buchhändler und Herausgeber,

ss. IV—V der ersten Auflage, und wurde in der folgenden nicht beseitigt. Literarhistorisch von größerer Wichtigkeit waren Hurd's *Letters on Chivalry and Romance,* 1762, von denen später die Rede sein wird.

72 William Duncombe (1690—1769), Literat und Dramatiker. s. *D. N. B.* Der erste Band seiner *Works of Horace in English Verse. By Several Hands* etc. erschien 1757, der zweite 1759, in Dodsley's Verlag. Eine Widmung an Dr. Hawkesworth konnte ich nicht darin finden. Über Hawkesworth selbst s. später, bei Gelegenheit der Erwähnung seines Romanes *Almoran and Hamet.* s. Anm. zu XXVI, 12 ff. — Die Episode von der Umwidmung des Horaz berichtet Sh. fast mit denselben Worten am 24. Nov. 1759 an Graves. s. *Letters,* ss. 343—344.

XI.

11 Dodsley's Gedicht auf The Leasowes. Zweifellos identisch mit den *Verses by Mr. Dodsley on his first arrival at the Leasowes,* 1754, in *Works* II, ss. 380—382. s. Brief XIXX mit Anm.

Zwischen XI und XII fehlt ein Brief Percy's.

XII.

8—10 Locks of Amazonian Hair. Selbstverständlich ein neuer Gegenstand zur Mystifizierung Hylton's.

11 Baskerville's Bible. Probeseiten des von Baskerville seit mehreren Jahren geplanten großen Bibeldruckes waren 1759 und 1760 versandt worden. Das herrlich ausgestattete Werk erschien erst 1763. s. Straus-Dent, ss. 49—50; 69—70 u. 76.

Auch zwischen XII und XIII fehlt ein Brief Percy's.

XIII.

20 ff. Percy's Chinese Publication. 1761 erschien im Verlage von R. und J. Dodsley: *Hau Kiou Choaan or The Pleasing History. A Translation from the Chinese Language.* 4 Bändchen in 16°. Percy hatte das Buch nicht unmittelbar

aus dem Chinesischen übertragen. Vielmehr beruhen die drei ersten Bücher auf der HS. eines englischen Kaufmanns, James Wilkinson, das vierte auf einer portugiesischen Mittelstufe. Der Plan zu dem Unternehmen läßt sich bis zum Februar 1758 zurückverfolgen. (Grainger interessierte sich noch dafür. (s. Nichols. VII. 249 ff.) Das seltsame Buch erregte Aufsehen über die Grenzen Englands hinaus. 1766 wurde je eine französische und eine deutsche Übersetzung nach Percy's englischer Fassung veröffentlicht. Den Titel der französischen: à Lyon, chez Benoit Duplain libraire Rue Merciere, à l'Aigle. druckt Schröer. *Reliques.* s. 1066 ab; der der deutschen, von C. G. von Murr, lautet: Haoh Kjöh Tschwen, | d. i. | die angenehme Geschichte des Haoh Kjöh. | Ein chinesischer Roman, | in vier Büchern. | Aus dem Chinesischen in das Englische, | und aus diesem in das Deutsche | übersetzet. | Nebst vielen Anmerkungen, mit dem Inhalte | eines chinesischen Schauspiels, einer Abhandlung von | der Dichtkunst, wie auch von den Sprüchwörtern der Chineser, und einem Versuche einer chinesischen | Sprachlehre für die Deutschen. | Leipzig, | bey Johann Friedrich Junius. Ein Exemplar des Buches befindet sich in der orientalistischen Abteilung des Britischen Museums: 11099. b. 6. s. Goedeke's *Grundriß*[2], IV. s. 79, Nr. 30.

Über *Hau Kiou Choaan* s. auch M. P. Conant, *The Oriental Tale in England in the Eighteenth Century.* New-York. 1908. ss. 190 u. 299—300.

32 ff. Merrick's *Tryphiodorus.* James Merrick (1720—1769) wird in Ch.-P. II. 420—21 als der Verfasser von Hymnen und einer wenig gelungenen Übertragung des Psalters genannt; s. dort auch sein Gedicht *The Chameleon.* — Das von Sh. erwähnte Werk trägt den Titel: *The Destruction of Troy. Being the Sequel of the Iliad. Translated from the Greek of Tryphiodorus. With Notes.* Oxford, 1739.

Der hier von Sh. vertretene Standpunkt kam, gleichfalls unter Berufung auf Young und Goldsmith, bereits im Brief VII. 55 ff. zur Geltung. Zum Vergleich ist auch eine Stelle in Sh.'s Gedankensplittern *On Books and Writers* (*Works* II. s. 276) heranzuziehen, in der es heißt: 'It is with real concern,

that I observe many persons of true poetical genius, endeavouring to quench their native fire, that they may exhibit learning without a single spark of it. Nor is it uncommon to see an author translate a book, when with half the pains he could write a better: but the translation savours more of learning, and gives room for notes which exhibit more'.

Hierzu bemerkt Graves, dessen Handexemplar der *Works* zufällig in meinen Besitz gelangt ist: Merrick's Tryphiodorus.

Goldsmith on Taste etc. s. *Enquiry* etc. chap. IX: Of learning in Great Britain, das sich auch sonst mit Shenstone's Gedanken und Anschauungen mehrfach berührt, und chap. X: Of rewarding Genius in England. 35ff.

William Collins (1721—1759) veröffentlichte die hier genannten Dichtungen als *Persian Eclogues* zuerst im Januar 1742; sie erschienen neu unter dem Titel *Oriental Eclogues* im Januar 1757, als geistige Umnachtung ihn bereits hoffnungslos umfangen hielt. Die Berechtigung des Urteils Shenstone's, dem sich im folgenden Briefe auch Percy anschließt, und Goldsmith, trotz warmen Lobes im zehnten Kapitel der *Enquiry* nicht widerspricht, ist unbestreitbar. s. W. M. Thomas' Einleitung zu der Ausgabe von Collins's *Poetical Works* in der Aldine Edition. 44

Edward Alcock war der Name des Malers, der auch Sh. selbst portraitierte. Das Bild befindet sich jetzt in der National Portrait Gallery. s. Sh.'s Brief an Graves vom 8. Januar 1760, worin er Alcock folgendermaßen schildert: 'The painter takes very strong likenesses; is young; rather daring than delicate in his manner, though he paints well in enamel; good-natured; slovenly; would improve much by application' (*Letters*, s. 350). vgl. auch Straus-Dent, s. 34, und Thieme-Becker's *Künstlerlexikon*. Leipzig 1907, s. n. 60

Die erste Nummer von Johnson's *Rambler* erschien am 20. 3. 1750, die letzte am 14. 3. 1752. Ähnlich anerkennend äußert sich Sh. in einem Brief an Graves vom 9. 2. 1760 (*Letters*, ss. 353—54). 67

XIV.

10 The Triumphs of the Waving Line. *Works* II, ss. 383—386. Das Gedicht trägt die Überschrift: *Verses written at the Gardens of William Shenstone, Esquire, near Birmingham*, 1756, das Horazische Motto: "Ille terrarum mihi præter omnes Angulus ridet" und ist unterzeichnet: Arcadio. Darf man aus der Briefstelle schließen, daß sein sonst nicht genannter Verfasser Dodsley war? Die Verse verherrlichen, unter Aufbietung eines Chores von Dryaden, Najaden, Grazien und anderer preziöser Göttergefolgschaft das malerische Prinzip der geschwungenen Linie und das künstlerisch-menschliche der Schlichtheit (Simplicity). — Auf Hogarth's Ausführungen über diese Linie, die er die Schönheitslinie (line of beauty) schlechtweg nennt, sei hingewiesen. s. seine *Analysis of Beauty*, chap. IX und öfters, und vgl. Hettner's *Literaturgesch.*[5] s. 414 ff. Der Dichter stand unter Hogarth's Einfluß.

15 ff. Sh.'s *Verses on Venus*: s. Anm. zu IX, 81.

20 Anspielung auf des Satirikers Paul Whitehead (1710—1774: s. *D. N. B.*) *Song, Addressed to the Ladies,* dessen dritte Strophe lautet:

> The Venus, whose statue delights all mankind,
> Shrinks modestly back from the view,
> And kindly shou'd seem by the artist design'd
> To serve as model for you:
> Then learn with her beauties to copy her air,
> Nor venture too much to reveal;
> Our fancies will paint what you cover with care,
> And double each charm you conceal,
> Sweet Girls,
> And double each charm you conceal.

(*The Poems and Miscellaneous Compositions of Paul Whitehead* etc. London, 1777. s. 140.)

23 ff. Johnson's *Vision of Theodore the Hermit* (*Works,* ed. A. Murphy, 1823: Bd. XI, ss. 333—349): eine inhaltlich etwas dürftige, in der stilistischen Behandlung aber ausgezeichnete Allegorie auf das menschliche Leben und die es

beeinflussenden Kräfte und Gewohnheiten war einer seiner Beiträge zu dem in Z. 68 erwähnten, von Dodsley herausgegebenen Lese- und Lehrbuch für die Jugend: *The Preceptor* (2 Bde. 1748) II, ss. 516—26. Boswell erwähnt die *Vision* (*Life of Johnson,* ed. Hill, I, s. 192) und fügt die Notiz hinzu: 'The Bishop of Dromore heard Dr. Johnson say, that he thought this was the best thing he ever wrote'. — Als letztes Stück enthält derselbe Band des *Preceptor*, auf ss. 547 bis 556, *The Picture of Human Life. Translated from the* Greek *of* Cebes, *a Disciple of Socrates.* Der Gegenstand regte auch zu poetischer Bearbeitung an: 1754 veröffentlichten R. u. J. Dodsley: *The Table of Cebes, or, the Picture of Human Life. In English Verse. With Notes. By* Thomas Scott. Vier Jahre später wurde das Gedicht, aber ohne die zahlreichen Anmerkungen, in den sechsten Band der *Collection of Poems by Several Hands* aufgenommen (Ausgabe von 1765 ss. 120—147), wo es die Überschrift trägt: *The Picture of Human Life. Translated from the Greek of Cebes the Theban. By* Mr. T. Scott. — Scott (1705—1775) war ein nonkonformistischer Geistlicher in Ipswich. s. *D. N. B.* u. *N. Q.* 1. Ser. VIII, s. 384.

Johnson's Stil. s. den 208ten *Rambler,* besonders den Abschnitt: 'Whatever shall be the final sentence of mankind, I have at least endeavoured to deserve their kindness. I have laboured to refine our language to grammatical purity, and to clear it from colloquial barbarisms, licentious idioms, and irregular combinations'. u. s. f. vgl. Raleigh's *Leslie Stephen Lecture* über Johnson, Oxford 1907, ss. 12—13. 69

Sappho to Phaon. Ovid's *Heroid.* XV. s. Pope's *Poetical Works* (Globe Edition) ss. 98—104. — Trotz aller Schmeicheleien willfahrte Sh. diesem Wunsche nicht. 104

Hammond's *Elegies.* s. Anm. zu III, 52. — Die im MS. zusammengestellten Elegien, die P. daneben erwähnt, waren zweifellos Sh.'s eigene. 114

Q. Horatii Flacci *Ars Poetica. Epistola ad Pisones.* 117

With an English Commentary and Notes. London, 1749, im Verlage Dodsley's, ohne Namen des Herausgebers. Die Stelle, auf die P. Bezug nimmt, steht in der *Introduction,* ss. XI. u. XII.

119 ye Jesuites Letters: *Lettres édifiantes et curieuses, écrites des Missions étrangères par quelques Missionaires de la Compagnie de Jésus.* 34 Bde. Paris, 1707—73. — Die Briefe leisteten P. bei seiner Beschäftigung mit chinesischer Kultur und Literatur gute Dienste. Eine *Description of the Emperor of China's Gardens and Pleasure-Houses Near Pe-king* findet sich im 2. Bande der von ihm 1762 herausgegebenen *Miscellaneous Pieces Relating to the Chinese,* ss. 145—201, übertragen nach der 27. Recueil der *Lettres,* Paris, 1749.

139—142 Die Verse beziehen sich auf die jetzt 5. Strophe des oftgenannten Gedichtes *Semi-reducta Venus:*

Let sweet concealment's magic art
Your mazy bounds invest;
And while the sight unveils a part,
Let fancy paint the rest.

Sie haben augenscheinlich auf Sh. keinen Eindruck gemacht. s. *Works,* II, s. 370.

XV.

3 Mrs. Jane Percy starb am 21. Mai 1760 an der Schwindsucht.

40 s. Anm. zu II. 47. Der hier erwähnte Brief Grainger's fehlt in seinem Briefwechsel mit P., soweit er bei Nichols abgedruckt ist.

45 Die History of false taste wurde niemals geschrieben, doch finden sich Einfälle zu dem Thema unter dem Titel *On Taste* in den *Works,* II, ss. 311—330, s. z. B. s. 320: 'There is a kind of counter-taste, founded on surprize and curiosity, which maintains a sort of rivalship with the true; and may be expressed by the name Concetto. Such is the

fondness of some persons for a knife-haft made from the royal-oak, or a tobacco-stopper from a mulberry-tree of Shakespear's own planting'. [Hylton!]

XVI.

Dodsley begann seine Arbeit an einer Fabelsammlung im Januar 1758. 1760 wurde Baskerville mit dem Druck der Ausgabe betraut, für die sich Sh. lebhaft interessierte. Über seine eigenen Beiträge zu dem Unternehmen gibt ein Brief an Graves vom 1. März 1761 folgenden Aufschluß: 'What merit I have there, is in the Essay; in the original Fables, although I can hardly claim a single Fable as my own; and in the Index, which I caused to be thrown into the form of Morals, and which are almost wholly mine'. *Letters,* s. 361. Das Buch erschien am 9. Februar 1761 unter dem Titel *Select Fables of Esop And other Fabulists. In three Books.* 8.⁰ Eine zweite Auflage konnte 1764 folgen. s. die genaue Beschreibung des Bandes bei Straus-Dent, ss. 72 u. 76—77, u. vgl. ebenda ss. 33—35 u. 113. 48

Reynolds's Portrait Dodsley's entstand im April 1760. 48

water below Priory. s. Dodsley's *Description of The Leasowes* in *Works*, II, ss. 354—355. Das Gewässer ist auf der dort beigegebenen Karte bei den Ziffern 3, 4 und 5 deutlich erkennbar. 53

Lord Lyttelton ließ seinen Landsitz Hagley in den Jahren 1759/60 umbauen. Hierbei unterstützte ihn der Amateur-Architekt Saunderson Miller von Radway, Warwickshire. s. Harris, *Life of Lord Hardwicke,* II, ss. 456—457 u. *D. N. B.* XXXIV, 372. 57, 58

Lyttelton's *Dialogues of the Dead* erschienen in erster Auflage London, 1760, ohne Verfassernamen.

Ancient Fragments etc. Die erste Erwähnung der Gesänge "*Ossians*", und zwar der Probelieferung, die im Juni 61

1760 in Edinburgh erschienen war: *Fragments of Ancient Poetry, Collected in the Highlands of Scotland, and Translated from the Galic or Erse language.*

62 Daniel Webb (1719?—1798), Kunsttheoretiker, meist in Bath wohnhaft, veröffentlichte *An Inquiry into the Beauties of Painting,* London, 1760. Das Werk konnte 1777 in vierter Auflage erscheinen. s. *D. N. B.* u. Anm. zu XXXVIII, 29 ff.

63 *Four Elegies: Descriptive and Moral,* London, 1760. 4°, vorzüglich ausgestattet, mit Stichen von C. Grignion. Ihr Dichter war John Scott aus Amwell, Hertfordshire (1730—1783). s. *D. N. B.* und Chalmers's *Life* in den *English Poets*, Bd. XVII. Es heißt dort, s. 446: 'These [scl. the four Elegies] were very favourably received, and not only praised by the public critics, but received the valuable commendations of Dr. Young, Mrs. Talbot, and Mrs. Carter, who loved poetry, and loved it most when in conjunction with piety'.

64 Die beiden *Odes to Obscurity and Oblivion* erschienen anonym in London 1760. Ihre gemeinschaftlichen Verfasser waren Robert Lloyd (1733—1764) und der ältere George Colman (1732—94). Sie erregten Aufsehen und Heiterkeit und bildeten noch 1775 einen Gesprächsstoff für den Johnson'schen Kreis. s. Gray's Brief an Mason vom 17. 3. 1762 (*Works*, ed. Gosse, III, 127 ff.), Nichols's *Illustrations,* VII, 275 und G. F. Russell Barker's Aufsatz über Lloyd im *D. N. B.* XXXIII, ss. 432—34.

65 Prolusions. Ein Werk des vortrefflichen Shakespeare-Philologen Edward Capell (1713—1781). Phelps hat es in seinen *Beginnings of the English Romantic Movement,* Boston 1893, auf ss. 127—128 durchaus zutreffend gewürdigt Der Inhalt wird hier von Sh. im wesentlichen richtig wiedergegeben. Die Ausstattung des Bandes ist von großer Schönheit. Der genaue Titel lautet: *Prolusions; or, select Pieces of antient Poetry, — compil'd with great Care from their several Originals, and offer'd to the Publick as Specimens of the Integrity that*

should be found in the Editions of worthy Authors, — in three Parts etc. *with a Preface.* London: *Printed for J. and R. Tonson in the Strand.* 1760. Die Vorrede trägt das Datum des 20. Juli 1759.

XVII.

4 Bonnel Thornton, Journalist (1724—1768), studierte wie Percy in Christ Church College, Oxford. Den 'Connoisseur' leitete er gemeinschaftlich mit dem älteren George Colman (1733—1794). Die erste Nummer dieser Wochenschrift erschien am 31. Jan. 1754, die letzte, Nr. 140, am 30. Sept. 1756. Neudruck in Chalmers's *British Essayists* (1808), Bd. XXX—XXXII; in der Vorrede biographische Notizen über die Mitarbeiter.

19 *Runic Poem.* Wir begegnen hier der frühsten Spur von Arbeiten, die 1763 zur Veröffentlichung der *Five Pieces of Runic Poetry* führten. Der anregende Einfluß von Macpherson's ersten Ossian-Proben erhellt deutlich aus Z. 21. Die runischen Stücke sollten das bisher auf gelehrte Kreise beschränkte Interesse an altnordischer Dichtung verallgemeinern, eine Mission, die sie wohl nur in geringem Maße zu erfüllen vermochten. s. Frank Edgar Farley, *Scandinavian Influences in the English Romantic Movement.* Boston, 1903, besonders ss. 29—33.

XVIII.

47 Die Sammlung, auf die hier angespielt wird, ist die erste in ihrer Art und in der Geschichte der Balladenforschung wohl bekannt: *A Collection of old Ballads. Corrected from the best and most Ancient Copies Extant. With Introductions Historical, Critical, or Humorous.* etc. 3 Bde. 1 u. 2 1723; 3 1725. Die Ausgabe von 1727 (s. Fußnote*) war die dritte. Als ihr Herausgeber gilt, wohl mit Unrecht, A. Philips. (s. Folio MS. II, ss. XV—XVI; Lowndes's *Bibliographer's Manual* I, s. 105; Wheatley's Ausgabe der *Rel.* s. LXIX). Die Nennung Mallet's in Verbindung mit dieser Sammlung ist interessant und jedenfalls beachtenswert.

51 Dryden's *Miscellany Poems*, 6 Bde., zuerst 1684—1708. Sie enthalten mehrere volkstümliche Dichtungen.

86 William Melmoth, der Jüngere (1710—1799), stand sowohl als Beiträger zur *World* als auch zur *Collection* in Beziehungen zum Dodsley'schen Kreise. s. *D. N. B.*

XX.

33 Der Verleger, mit dem P. nunmehr verhandelte, war Andrew Millar (s. XXIV, 38). Johnson bemühte sich selbst in der Angelegenheit und benachrichtigte P. über das entgegenkommende Verhalten Millar's in einem Briefe vom 29. November 1760. s. *Letters of Samuel Johnson*, ed. G. B. Hill, I, ss. 89—90.

37 P.'s Cambridger Korrespondent ist identisch mit dem in der Vorrede zu den *Rel.* erwähnten Rev. Edward Blakeway (1737—1795), late fellow of Magdalen College. Ein Brief von ihm an P., vom 4. Juli 1765, steht in Nichols's *Illustrations* V, ss. 643—645; ebenda s. kurze biographische Nachrichten.

51—53 Die hier erwähnte Sammlung wurde für die Society of Antiquaries of London katalogisiert von R. Lemon: *Catalogue of a Collection of Printed Broadsides in the Possession of The Society of Antiquaries of London.* 1866.

XXII.

Der Brief ist in der zeitlichen Reihenfolge möglicherweise vor XXI zu stellen, denn er deckt sich zum Teil wörtlich mit dem Schreiben Sh.'s an Graves vom 1. März 1761 (*Letters*, ss. 360ff.). Allerdings berührt er sich auch mit *Letters*, ss. 364—365, an Graves, vom 2. Mai 1761.

8ff. vgl. Straus-Dent, ss. 34—35. — Auf eine vollständige Wiedergabe der Schilderungen Sh.'s konnte schon deshalb verzichtet werden, weil die zweite Ausgabe der *Fables*, 1764, schließlich doch ohne die von Sh. entworfenen Platten erschien.

XXIII.

26 Das Horazzitat aus *Epist.* Lib. II, I. 46—47.

27—28 Beide Balladen wurden in die *Rel.* aufgenommen: ss. 778—783. *William and Margareth* unter dem Titel *Margaret's Ghost* galt damals und noch lange nachher als ein Werk David Mallet's (s. Phelps, *Beginnings*, ss. 177—182). *Leinster, fam'd for maidens fair* ist die Anfangszeile von Thomas Tickell's *Lucy and Colin.*

XXIV.

18 Dodsley's *Select Collection of Old Plays* zuerst 1744 in 12 Bänden, 4. Auflage bearbeitet von W. C. Hazlitt, 15 Bände, 1874—76.

35 s. Anm. zu XX, 33.

53—55 Johnson besuchte P. im Sommer 1764. s. Boswell's *Life of Johnson* (ed. Hill) I, s. 486.

XXV.

Der Baskerville'sche Horaz in 12° wurde im Mai 1762 veröffentlicht. Der Herausgeber, John Livie (s. Anm. zu XXXI, 107), widmete das Buch Lord Bute. Straus, a. a. O. s. 35, nennt es: the most beautiful of all the books which Baskerville printed.

XXVI.

12 ff. John Hawkesworth, durch des Erzbischofs von Canterbury Gnaden D. C. L. (1715?—1773), begann seine literarische Tätigkeit als Parlamentsberichterstatter in der Nachfolge Johnson's und als Beiträger von Poesien zum *Gentleman's Magazine.* Er war einer der Begründer der Wochenschrift *The Adventurer*, die bald nach dem Johnson'schen *Rambler* in die Erscheinung trat: 140 Nummern, vom 7. November 1752 bis zum 9. März 1754. Genau die Hälfte der Artikel rührt von Hawkesworth her (s. Chalmers's *British Essayists* etc. vols. 23—25). 1755—66 gab er Swift's Werke und eine Auswahl

seiner Briefe heraus. 1773 brachte ihm seine Darstellung der Reise des Kapitäns Cook in die Südsee viel Geld und noch mehr Ärger ein. Sein Roman *Almoran and Hamet* erschien 1761, in 2 Bänden — ein Gegenstück oder Konkurrenzunternehmen zu Johnson's gleichfalls in östlichen Landen spielenden Erziehungsroman *The History of Rasselas, Prince of Abissinia,* vom Jahre 1759. Raleigh hat beide Werke kurz und treffend charakterisiert. s. *The English Novel* (*Popular Edition*) ss. 203ff. u. ss. 218—219. Die Moral der mit vielem Theaterdonner und Zwittergold ausgestatteten und reichlich mit politischen Erörterungen verbrämten Geschichte von Almoran dem Bösen, Hamet dem Guten und der schönen Almeide ist etwa die: für den Sündhaften bedeutet Zunahme an Macht nur Zunahme an Elend. Für die Beliebtheit des Werkes (2. Aufl. noch 1761) zeugt seine Umwandlung in ein fünfaktiges Trauerspiel durch S. J. Pratt (1749—1814) aus dem Jahre 1781: *The Fair Circassian.* gespielt im Drury-Lane-Theater und selbst nicht weniger geschätzt als seine Quelle. Inhaltsangabe bei Genest, *Some Account of the English Stage*, VI, ss. 214—15, eingeleitet durch das lakonische und gerechte Urteil: ‘acted with much greater success than it deserved’. — Das Spiel der überirdischen Mächte und ihres Zaubers ist in dem Drama vollkommen ausgeschaltet. —

Über Hawkesworth vgl. auch M. P. Conant, *The Oriental Tale in England,* New-York, 1908, ss. 89—97.

XXVII.

6 Rosamond. s. *Rel.* ss. 348—357: die beliebte Bänkelsängerballade *Fair Rosamond.*

12 Spanish Lady. s. *Rel.* ss. 413—416: *The Spanish Lady's Love.* vgl. dazu Hales-Furnivall, III, ss. 393—398 mit dem Hinweis auf Child's Bemerkung, daß die Ballade die Quelle für Shenstone's Blankvers-Dichtung *Love and Honour* bildet. (*Works,* I, ss. 321—333). Auch Wordsworth hat sich in *The Armenian Lady's Love* (Globe Ed. ss. 674—77) wenigstens formell daran angelehnt.

The Hive, 4 Bde., London 1724 u. ö., und *The Vocal Miscellany,* 2 Bde., London[2] 1734, waren beliebte Liedersammlungen. — s. Phelps, *Beginnings,* ss. 126—127. 18

Sh.'s Freund und Korrespondent in Schottland war John Mac Gouan, Writer to the Signet, zugelassen am 24. Januar 1712. (s. *A History of the Society of Writers to her Majesty's Signet.* Edinburgh, 1890, s. 130). In P.'s Briefwechsel mit Lord Hailes (MS. Add. 32 331) wird seiner häufig Erwähnung getan. Ein Brief von ihm an P. vom 18. Februar 1764 findet sich im MS. Add. 32 332, fol. 2a. Einen andern, an Sh., vom 21. Juni 1760, druckt Hull in den *Select Letters,* II, ss. 167—171. Ihm verdankte Sh. vermutlich die Büchersendung, von der IV, 63—65 die Rede ist. vgl. die Briefe XXVIII, 19—20 und XXXI, 65—73, mit Anm. 39

Thomas Warton's (1728—90) *Observations on the Faerie Queen,* ein Werk, das der Entwicklung des romantischen Gedankens starke Förderung verlieh, erschienen zuerst 1754. vgl. Phelps, *Beginnings,* ss. 111—112. — Sein *Life and Literary Remains of Ralph Bathurst* [1620—1704] M. D. etc., in zwei Teilen, veröffentlichte Dodsley, London, 1761. s. darüber *D.N.B.* 43

Hau Kiou Choaan, so wie er jetzt vorliegt, ist gewidmet: To the Right Honorable The Countess of Sussex. — Sh.'s Warnung vor Überschwenglichkeit in der Zueignung kam wohl noch zur rechten Zeit und wurde beachtet. 54

William Henry Lyttelton, ein jüngerer Bruder des Dichter-Staatsmannes, Gouverneur von Süd-Karolinien und Jamaika, später Gesandter am portugiesischen Hofe, heiratete im Juni 1761 Mary Macartney von Longford in Irland. (Collins's *Peerage of England,* 1812, VIII, ss. 358). 61

XXVIII.

Die Firma war William and Oliver Dicey. 12

s. Anm. zu XXX, 39 ff. 28 ff.

XXIX.

4 ff. s. Shenstone's *Works*, II, ss. 380—382. — Das hier besprochene Gedicht trägt dort die Überschrift: *Verses by Mr. Dodsley on his first arrival at the Leasowes, 1754.* s. Brief XI, 11 mit Anm. und den folgenden Brief, 64 ff.: *The Gentleman's Magazine*, 1761, s. 374—75; *The London Magazine, or, Gentleman's Monthly Intelligencer,* 1761, s. 499.

XXX.

8 Die Krönung Georg's III. und seiner Gemahlin Charlotte Sophia fand mit großem Gepränge am 22. September 1761 statt. s. die Beschreibung des Festes in J. Mc Carthy's *History of the four Georges*, III, s. 17—19.

39 ff. P. hatte zwei Mitarbeiter wallisischer Abstammung, den hier genannten Rice Williams, in dem nahegelegenen Weston, der literarisch weiter nicht hervorgetreten ist, und, durch seine Vermittelung, den Revd Evan Evans (1731—1789; s. *D. N. B.*), damals Unterpfarrer in Llanvair Talhaiarn, Denbighshire, Übersetzer und Herausgeber der von Dodsley vortrefflich ausgestatteten *Some Specimens of the Poetry of the Antient Welsh Bards* etc. London, 1764. P.'s Korrespondenz mit ihnen ist im MS. Add. 32 330 erhalten. Sie erstreckt sich über die Jahre 1761—1776 und ist stellenweise von außerordentlichem Interesse. Briefe Williams's an P. und an Evans liegen nur aus dem Jahre 1761 vor, der erste vom 12. März (fol. 3 u. 4). vgl. auch Brief XLII, 1 ff. u. XLIII, 41—43. Phelps, *Beginnings*, ss. 144—146.

48 ff. Miss Mary Whateley, deren *Original Poems on Several Occasions* 1764 bei Dodsley erschienen. Sie sind der Hon. Lady Wrottesley, at Perton, gewidmet und zeigen inhaltlich den Einfluß Sh.'s, wenn auch sein Name nicht genannt wird. Eine zweite Auflage liegt noch aus demselben Jahre vor, eine erweiterte, in 2 Bd., erschien in Walsall, 1794. Die Dichterin war jetzt Mrs. Darwall in Newtown, Mont-

gomeryshire. s. Hill, *The Book Makers of Old Birmingham.* Birmingham, 1907, s. 90.

vgl. Anm. zu XXIX. 4 ff. 64

Cotswouldia. Die Verse stehen in den *Works*, II, ss. 376—378 unter der Überschrift: *Verses received by the post, from a Lady unknown,* 1761. Dazu in meinem Exemplar die handschriftliche Bemerkung (Graves's), ihre Verfasserin sei gewesen: M[rs] Thomas, a sister of L[d] Amherst. — Elisabeth, Schwester des britischen Höchstkommandierenden in Nordamerika, Sir Jeffery, später erstem Lord Amherst, geb. 1714, gest. 1779, war vermählt mit dem Rev. John Thomas, Rektor von Nutgrove und Welford in Gloucestershire. Collins sagt von ihr: 'She was celebrated for her poetical talents'. (*Peerage of England*, VIII, s. 169). Die Verse enthalten eine Aufforderung an Sh., mit einer Sammlung seiner Dichtungen hervorzutreten: 66

> Content thyself no longer that thy lays,
> By others foster'd, lend to others praise;
> No longer to the favouring world refuse
> The welcome treasures of thy polish'd muse;
> The scatter'd blooms that boast thy valu'd name,
> Collect, unite, and give the wreath to fame.

Da sich Sh. um diese Zeit mit ähnlichen Gedanken lebhaft beschäftigte, so ist es kein Wunder, daß ihn diese feine Huldigung aufs Angenehmste berührte.

Zwischen XXX u. XXXI fehlt ein Brief Percy's an Shenstone.

XXXI.

The Fight at Otterburne erschien unter dem Titel *The Battle of Otterbourne* in den *Rel.* ss. 34—44. — *John the Reeve* konnte wegen seines beträchtlichen Umfanges in den *Rel.* keinen Platz finden, in denen jedoch mehrfach auf das Gedicht Bezug genommen wird. s. bes. s. 680. Aus Percy's Folio-MS. wurde das Gedicht von Hales und Furnivall, II, ss. 550—594, zum erstenmal abgedruckt. 43—44

60 s. *London Magazine*, 1761, ss. 499—500: *On the King's Marriage* von Samuel Pullein.

67 ff. Der Brief Sh.'s an MacGouan, datiert vom 24. Sept. 1761, wurde im *Edinburgh Annual Register* für 1809, ss. 549 ff. abgedruckt und nach dieser Quelle am 13. Sept. 1811 durch Dr. Robert Anderson P. mitgeteilt. s. Nichols's *Illustrations*, VII, ss. 219—222. Das Schreiben bezeugt auch den starken Eindruck, den die eben erschienenen Ossianischen Fragmente auf Sh. gemacht hatten. Er empfindet deutlich, wie sie dem sich regenden Bedürfnis nach größerer künstlerischer Unmittelbarkeit entgegenkommen. 'It seems' schreibt Sh. 'to be a very favourable era for the appearance of[1]) such irregular poetry. The taste of the age, so far as it regards plan and style, seems to have been carried to its utmost height, as may appear in the works of Akenside, Gray's Odes and Churchyard Verses, and Mason's Monody and Elfrida. The public has seen all that art can do, and they want the more striking efforts of wild, original, enthusiastic genius . . . Here is indeed, pure original genius! the very quintessence of poetry; a few drops of which, properly managed, are enough to give a flavour to quart bottles. And yet one or two of these pieces . . . are undoubtedly as well planned as any ode we find in Horace'. vgl. Brief XIX, 15—19.

68 s. Anm. zu 107.

80 Lady Gough dachte wohl an den berühmten Deisten Henry Dodwell den Jüngeren (gest. 1784), dessen Schrift *Christianity not founded on Argument* (1741 u. ö.), eine durch ironische Gläubigkeit besonders böse Satire auf das geoffenbarte Christentum, die Geister lange beschäftigte und erregte.

107 Der Herausgeber des Baskerville'schen Horaz war John Livie (nicht Levy!). Er arbeitete bei Baskerville als Korrektor und war zugleich Hauslehrer bei dem bedeutenden Arzte und Chemiker Dr John Roebuck, der bis ungefähr

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[1]) of: for *Nichols*.

1764 in Birmingham lebte. vgl. J. Hill, *The Book Makers of Old Birmingham.* 1907. ss. 62, 89. 120—121.

110—113 Die hier genannten Horazausgaben sind die folgenden: Quinti Horatii Flacci *Opera.* Londini: apud Gul. Sandby. 2 Bde. 1759. — Quintus Horatius Flaccus etc. Glasguae: Robertus et Andreas Foulies. [3]1756. — Q. Horatii Flacci *Poemata, Es castigationibus observationibusque* Bentleii, Cuningamii & Sanadonis *emendata.* Hamburgi; Typis A. Vandenhoeck. 1733. 12⁰ [ed. M. G. Mervillius]. — R. Bentley's Horaz erschien zuerst 1711. vgl. Brief XXXVII, 12—16.

128 *Fingal, an Ancient Epic Poem* etc. *Translated from the Galic Language, by James Macpherson* erschien anfangs Dezember 1761. Das Titelblatt ist 1762 vorausdatiert.

134 s. *The London Chronicle: or, Universal Evening Post.* 1.—3. Dec. 1761, ss. 531—533.

154 Letter to Graves. s. Brief CV in den *Letters*, datiert 14. Sept. 1761.

156 ff. Sh.'s Bedenken gegen die Veröffentlichung seiner Gedichte auf dem Subskriptionswege berühren sich nahe mit Goldsmith'schen Gedanken, die er in der *Enquiry into the Present State of Polite Learning* ausgesprochen hat. s. *chap.* X: 'When first brought into fashion, subscriptions were conferred upon the ingenious alone, or those who were reputed such. But at present, we see them made a resource of indigence, and requested not as rewards of merit, but as a relief of distress'. u. s. f.

XXXII.

70 *A Pastoral Ballad, in Four Parts* (entstanden 1743) in *Works* I, ss. 189—198. Das Zeile 73 erwähnte *Miscel.* ist Dodsley's mehrfach genannte *Collection of Poems by Several Hands,* in deren 4. Bande (1755) eine größere Anzahl

Shenstone'scher Dichtungen erschien. Die *Pastoral Ballad* ist dort von einer Originalkomposition des berühmten Musikers T. A. Arne begleitet. Ein Brief Arne's an Sh., der diese Angelegenheit betrifft, ist in der Dodsley-Shenstone Korrespondenz, MS. Additional 28 959, fol. 27 erhalten. s. *Notes and Queries,* X. Serie, Bd. VII, s. 444.

XXXIV.

2—3 Chaos umpire sits,
And by decision more embroils the fray
By which he reigns —
Milton, *Paradise Lost,* II, 907—901.

XXXV.

14 Capell's *Prolusions*: s. Anm. zu XVI, 65.

XXXVI.

12 Elisabeth Carter (1717—1806) war eine Gelehrte von bedeutenden Gaben, besonders ausgezeichnet durch ihre Sprachkenntnisse, und ein beliebtes Mitglied des Johnson'schen Kreises. Die hier erwähnten *Poems on Several Occasions* erschienen 1762: ein bescheidenes Bändchen von 104 ss. *D. N. B.* u. Alice C. C. Gaussen, *A Woman of Wit and Wisdom. A Memoir of Elisabeth Carter, One of the 'Bas Bleu' Society*. London, 1906. Über die *Poems* dort s. 203.

XXXVII.

5 Der Brief Sh.'s an Livie ist erhalten geblieben im MS. Add. 22 548 des Britischen Museums. Ich bringe ihn hier zum Abdruck:

[108[a]] March y[e] Last, 1762.

M[r] Shenstone's Compliments to M[r] Livie, and to the Doctor & M[rs] Roebuck.

M[r] Livie will please to let me know (either by the Bearer, or from London) where a Letter will find Him in our great Metropolis.

At all Events he will give me a Line, within a few Days after he arrives in town. Should he see Mr Warton (on his Road thro Oxford) I desire my Compliments to that Gentleman; & that he may be acquainted wth the Pleasure it gives me, to find that He assists my Friend Mr Percy — He will readily know yt I allude to the antient Ballads Mr Percy is collecting; a scheme I've long wished, & am now likely, to see executed with Success. Mr Livie mentioned, I think, that [108b] either Dr Ash or Mr Peake had purchased "Mr Walpole's Lives of the Painters" — Would it not be possible to procure a Sight of it, for a Few Days, from one or other of those Gentlemen? If I should like it, I shall certainly purchase it — Mr Livie will I hope lend me his good offices on this occasion. I have not ye Pleasure of being so well acquainted wth Mr Peake, as I could wish. The Bearer may wait for Mr Livies Answer, if he should order him to do so.

109b To Mr Livie.

s. Anm. zu XXXI, 110—113. 12ff.

Von Horace Walpole's (1717—1797) *Anecdotes of Painting in England* wurden die drei ersten Bände 1762 veröffentlicht, der vierte, obwohl schon 1771 gedruckt, erschien erst 1780. Gray's rege Anteilnahme an dem Werk ist aus seiner darauf bezüglichen Abhandlung für Walpole, datiert Cambridge, Sept. 2, 1760 (*Gray's Works,* ed. Gosse, I, 305—321), und aus seinem Briefe vom 28. Februar 1762 (ibid. III, ss. 125—127) ersichtlich. 17

Henry Home, Lord Kames (1696—1782) veröffentlichte seine *Elements of Criticism* zuerst 1762 in 3 Bänden, ein schwieriges, bedeutendes, wenn auch bisweilen oberflächliches Werk, von dem Dugald Stewart gesagt hat, es sei der erste systematische Versuch, die metaphysischen Prinzipien der schönen Künste zu erforschen. (Ch.-P. II, s. 389). Kames lehnt alles willkürliche Spekulieren ab und sucht die anzuerkennenden Regeln der Kunstkritik psychologisch aus 27

der menschlichen Natur zu erklären und abzuleiten. s. *D. N. B.*, W. Windelband's Aufsatz in Ersch-Gruber's *Allgemeiner Encyklopädie*, 2. Sektion, 32ter Teil, ss. 213—214, und Hettner's *Literaturgeschichte*⁵ ss. 398—402.

29 Anspielung auf Edmund Burke's ästhetische Untersuchung *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful* (1756).

XXXVIII.

1 Die Schreibung Lessowes gibt die auch heute gültige Aussprache wieder.

10 Trotz Sh.'s Warnung veröffentlichte P. *The Legend of Sir Guy* (*Rel.* ss. 625—631), auf die Sh. offenbar hier anspielt, und fügte noch hinzu *Guy and Amarant* (*Rel.* ss. 631—637). Das Folio-MS. enthielt drei Guy of Warwick-Gedichte: *Guy & Phyllis* (Hales-Furnivall II, ss. 201—202 und *Appendix* ss. 608—609), entsprechend der obengenannten *Legend; Guye & Amarant* (ibid. ss. 136—143); *Guy & Colebrande* (ibid. ss. 509—549) — ein Beweis für die große Popularität des Stoffes, wie die Herausgeber des Folio-MS. richtig bemerken. — Aus dem Arthus-Sagenkreise stammen die fünf ersten Stücke des dritten Bandes der *Rel.*, ss. 556—584, nämlich: *The Boy and the Mantle* (dazu Sh.'s Modernisierung (vgl. Brief XLIII, 21) ss. 783—789): *The Marriage of Sir Gawaine; King Ryence's Challenge; King Arthur's Death* und *The Legend of King Arthur*, die mit Ausnahme des dritten Gedichtes ebenfalls auf dem Folio-MS. beruhen.

21 *The Hive:* s. Anm. zu XXVII, 18.

29 ff. Daniel Webb's *Remarks on the Beauties of Poetry* erschienen 1762 bei Dodsley, s. Anm. zu XVI, 62. Zu einer Neuauflage dieser Schrift kam es nicht, doch wurde sie, zusammen mit seinen andern Abhandlungen, in die *Miscellanies, by the late* Daniel Webb, Esq., London 1802, aufgenommen. Sie zerfällt in zwei Dialoge. Im Mittelpunkt des ersten stehen

Erörterungen über den Wert oder Unwert des Reimes verglichen mit dem Blankvers; der zweite enthält die Auslassungen über Geschmack und Genie, auf die Sh. hier anspielt. — Ich muß mich auf diese kurze Hindeutung beschränken. Es lohnte sich wohl, dem Schaffen dieses interessanten Mannes einmal wissenschaftlich näher zu treten. — s. Anm. zu XVI, 62.

Lord Kaims. s. Anm. zu XXXVII, 27. 38

Gemeint ist: *An Account of the War in India, between the English and French, on the Coast of Coromandel, From . . 1750 to . . 1760* etc. *By* Richard Owen Cambridge. London, 1761. 4°. s. Anm. zu IX, 70. — Eine ausführliche Schilderung seiner verschiedenartigen kunstreichen Boote findet der Interessierte in der Lebensbeschreibung, die sein Sohn, George Owen C., der prächtigen Ausgabe seiner *Works* vorangestellt hat: London, 1803, ss. XI—XIV. 41 ff.

David Mallet, *Poems on Several Occasions.* London, 1762 (bei A. Millar). ss. 19—24: *The Reward: or, Apollo's Acknowledgments to Charles Stanhope. Written in* 1757. ss. 57—69: *Edwin, and Emma.* Beide Gedichte sind in Chalmers's *English Poets*, XIV, ss. 38—39, resp. 43—44 leicht zugänglich. Ich verweise auf die vortreffliche Ausgabe von Mallet's *Ballads and Songs* durch F. Dinsdale, London, 1857. 52 ff.

Thomson's *Works*, ed. Patrick Murdoch, 2 Bde. London 1762, bei Millar. 4°: prächtig gedruckt, eine wahrhaft monumentale Textausgabe. 58

Weder der *Hudibras* noch die von Warburton vorgeschlagene Quartausgabe der Werke Pope's gelangte durch Baskerville zur Ausführung. vgl. Straus-Dent, ss. 38 u. 39. 64 ff.

William Guthrie, *A Complete History of English Peerage . . . Illustrated with Elegant Copper-Plates of the Arms of the Nobility* etc. London: Printed by Dryden Leach. 2 Bde. 4°. 1763. Die meisten Stiche rühren von S. Wale und C. Grignion her. 69

72 John Home's Fingal-Drama führt den Titel *The Fatal Discovery.* Es erschien erst 1769 und erzielte keinen nennenswerten Erfolg.

77 Die Plutarch-Ausgabe, die Sh. gesehen hatte, war ein Exemplar der Dryden'schen Übersetzung (ursprünglich 1683—86). Welche Ausgabe ihm zu Gesicht gekommen ist, läßt sich nicht mit Bestimmtheit feststellen.

80 Das Werk Goldsmith's, dessen Ankauf Sh. beabsichtigt, sind vermutlich seine *Letters from a Citizen of the World to his Friends in the East*, ursprünglich in einer Zeitschrift *The Ledger*, dann 1762 in 2 Bänden 12⁰ veröffentlicht.

83 Ganno-green vielleicht = Weideland. vgl. dial. gannin' (zu gän) = pastorage hired for cattle. s. Wright's *Dialect Dictionary*, II, s. 552.

XXXIX.

28 Die hier genannte Ballade führt bei Ramsay den Titel: *Johny Faa, the Gypsie Laddie.* s. das gesamte Material bei Child, IV, Nr. 200. Die geplante Bearbeitung wurde nicht vorgenommen; das Stück ist in den *Rel.* nicht vorhanden.

43 ff. Richard Hurd's *Letters on Chivalry and Romance* erschienen 1762. Ihren Inhalt und ihre Bedeutung für die Belebung des romantischen Interesses in England hat Beers, *History of English Romanticism in the Eighteenth Century*, ss. 221—226 gekennzeichnet und auch auf Hurd's Quelle, Jean Baptiste de la Curne de Sainte Palaye's Werk *Mémoires sur l'ancienne Chevalerie* (Bd. I u. II 1759; Bd. III 1781) gebührend hingewiesen. P., als Benutzer und späterer Übersetzer von P. H. Mallet's *Introduction à l'Histoire de Dannemarc*, wurde natürlich auf die Stellungnahme Hurd's zu seiner Vorlage alsbald aufmerksam. Die von ihm beanstandeten Sätze finden sich im vierten Briefe, z. B.: 'I think it sufficient to refer you to a learned and very elaborate memoir of a *French* writer, who has put together all that is requisite to be known on this subject. Materials are first

laid in, before the architect goes to work; and if the structure, I am here raising out of them, be to your mind, you will not think the worse of it because I pretend not, myself, to have worked in the quarry'.

XL.

Grainger's beschreibende Dichtung, deren Gegenstand die Kultur des Zuckerrohrs bildete, befand sich damals in den Händen Percy's: Grainger selbst war noch nicht aus Westindien zurückgekehrt. Später lag das Werk Sh. zur Durchsicht vor, und P. suchte nach Sh.'s Tod seine Drucklegung durch Baskerville zu erreichen, ein Plan, der sich indessen nicht verwirklichte. vgl. Straus-Dent, ss. 38 u. 101. Es erschien 1764 unter dem Titel: *The Sugar Cane, a Poem in Four Books*, by James Grainger, M. D. *with Notes*. 9 ff.

Baskerville's neuer Virgil wurde erst 1766 veröffentlicht. Herausgeber war wieder J. Livie. s. Straus-Dent, ss. 38 u. 78 (Nr. 77). 26

XLI.

The Muses Library benutzte P. in einer Ausgabe des Jahres 1738, 8⁰. s. *Rel.* s. 416, 26. 24

James Sketchley war ein bekannter Birminghamer Buchhändler und Verleger. s. J. Hill a. a. O. ss. 64 ff. 26

XLII.

s. Anm. zu XXX, 39 ff. — Die Ode ist die vierte in Evans's *Specimens*: A Poem *To Llewelyn the Great, composed by Einion the Son of Gwgan, about* 1244. ss. 20—24. Aus dem Briefe Williams's an Sh. schrieb P. folgende Sätze ab: 1 ff.

Dated Sep. 23. 1762.

Mr Evans . . . . . tells me that it is the opinion of the bards it has considerable merit in the original, and declares his inability to do it tollerable justice in ye translation; as far as I am judge of the language, when Mr Evans read it to me, I was much better pleased with it in it's native dress.

9*

14 ff. s. MS. Add. 32330 fols. 45a—48b: die Ode in etwas von dem Druck abweichender Stilisierung; fol. 43a—44b der dazu gehörige Brief Evans's; fol. 49a: der Auszug aus dem Brief R. Williams's.

Ein Neudruck der *Works of Michael Drayton* in fol., 1748, enthält: *Poly-olbion, with the Annotations of the Learned Selden* (zuerst 1612 veröffentlicht). Robert of Gloucester wird darin mehrfach zitiert, so ss. 235, 248, 278, 323.

XLIII.

1 Der Name von Sh.'s Jugendfreund Anthony Whistler begegnet in seinen Briefen häufig. Er war der Verfasser eines komisch-heroischen Gedichtes '*The Shuttlecock*' (1736), lieferte Beiträge zum 4. u. 5. Bde. von Dodsley's *Collection* und starb in Whitchurch, Oxfordsh., 1754. Briefe von ihm an Sh. stehen in Hull's *Select Letters*, Bde. I u. II. Die von Sh. an ihn gerichteten wurden nach seinem Tode unverantwortlicher Weise vernichtet. — vgl. Graves's *Recollection* und Anderson's *Life of Sh.* in den *Poets of Great Britain*, passim.

6 ff. s. *Spectator* Nr. 85 und vgl. Phelps, *Beginnings*, s. 117. — Der in der Fußnote 3 genannte Verfasser der an Racine angelehnten klassizistischen Tragödie *Phædra and Hippolytus* (1708) war Edmund Smith (1672—1710). s. Johnson's Abhandlung über ihn in den *Lives of the English Poets*, ed. Hill, II, ss. 1—23.

20 s. *The Boy and the Mantle,* as revised and altered by a modern hand, in den *Rel.* ss. 783—789.

32—37 Eine ausführlichere Beschreibung seines Besuchs bei Lord Foley und der Herrlichkeiten seines Haushaltes gibt Sh. in einem Briefe vom 20. Nov. 1762 (Adressat unbekannt), den Hull in den *Select Letters,* II, ss. 1—7 abdruckt.

41—47 s. Anm. zu XXX, 39 ff.

Gemeint ist eine Schrift von Thomas Sheridan (1719—1788, s. *D. N. B.*), dem Vater Richard B. Sh.'s: *A Course of Lectures on Elocution: Together with Two Dissertations on Language; and Some other Tracts relative to those Subjects.* London, 1762. Hierüber berichtete die *Monthly Review* ausführlich in zwei Artikeln: Sept. 1762, ss. 201—208 und Okt. ss. 281—292. Aus dieser Quelle schöpfte Sh. seine Bedenken gegen Sheridan's Anwendung seiner Regeln. s. a. a. O. ss. 287—289. 59

John Ogilvie (1733—1813), *Poems on Several Subjects. To which is prefix'd, An Essay on the Lyric Poetry of the Ancients; In Two Letters inscribed to The Right Honourable James Lord Deskford.* London, 1762. Eine anerkennende Besprechung des Werkes mit Proben daraus erschien im Oktoberheft der *Monthly Review* für 1762, ss. 239—254. — vgl. *D. N. B.* 62

Bd. XIII u. XIV der bei Dodsley und andern Verlegern seit 1755 erscheinenden Ausgabe der Werke Swift's, besprochen in der *Monthly Review* a. a. O. ss. 271—281. s. Anm. zu XXVI, 12 ff. 65

soll heißen: October last. s. *Monthly Review* a. a. O. ss. 298—308. 67

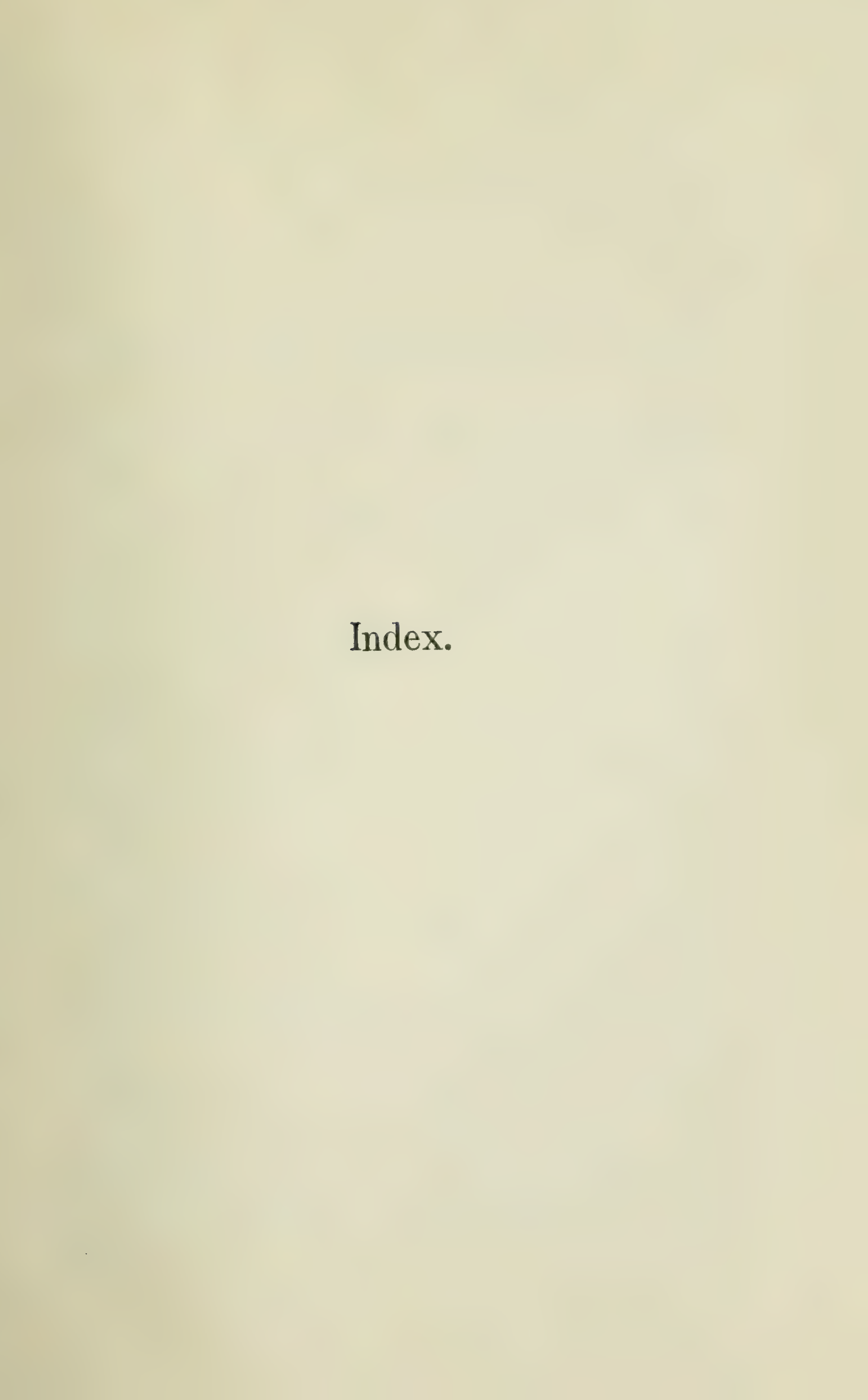
Poems by Scotch Gentleman: eine in 2 Bänden 1760 und 1762 in Edinburgh erschienene Sammlung von Lyrik mit dem genaueren Titel *A Collection of Original Poems, by the Rev. Mr. Blacklock, and other Scotch Gentlemen.* Thomas Blacklock war der Gönner Burns's. — Die Sammlung wird absprechend beurteilt in der *Monthly Review*, 1761 (Appendix) ss. 507—508 u. 1762, Sept., ss. 226—227. 69

Poems attempted in the Style of Milton. By Mr. John Philips. *With a new Account of his Life and Writings.* London (J. and R. Tonson). 1762. s. *Monthly Review* a. a. O. s. 227. 71

XLVI.

6 P.'s Sohn Henry wurde am 7. Februar 1763 geboren.

Grainger's Antwortschreiben auf diesen Brief ist erhalten und datiert: London, 30. Nov. 1763. Es heißt darin: 'Your account of poor Shenstone and Binnel [† 26. April 1763] drew tears from my eyes. I shall never forget them. God preserve you in good health! What would become of me were you too snatched away?' . . Nichols's *Illustrations*, VII, 284.



Index.



Index.

[Der Index enthält im allgemeinen keine Literaturnachweise. Die in runden Klammern stehenden Zahlen beziehen sich auf die zu den betreffenden Stellen gehörenden Anmerkungen.]





Verzeichnis häufiger gebrauchter Abkürzungen.

Ch.-P. = Chambers's Cyclopædia of English Literature. New Edition by David Patrick, LL.D. 3 Bde. London und Edinburgh, 1901—1903.

D.N.B. = Dictionary of National Biography.

Hales-Furnivall = John W. Hales and Frederick J. Furnivall, Bishop Percy's Folio Manuscript. 4 Bde. London, 1867—68.

Letters = The Works, in Verse and Prose, of William Shenstone, Esq., Vol. III. Containing Letters to particular Friends, from the Year 1739 to 1763. London, 1769.

N.Q. = Notes and Queries.

Nichols's *Illustrations* = Illustrations of the Literary History of the Eighteenth Century. By John Bowyer Nichols. 8 Bde. London, 1831—1858.

P. = Thomas Percy.

Phelps, *Beginnings* = The Beginnings of the English Romantic Movement. A Study in Eighteenth Century Literature by William Lyon Phelps. Boston etc., 1893.

Rel. = Percy's Reliques of Ancient English Poetry, herausgegeben von M. M. Arnold Schröer. Berlin, 1889—1893.

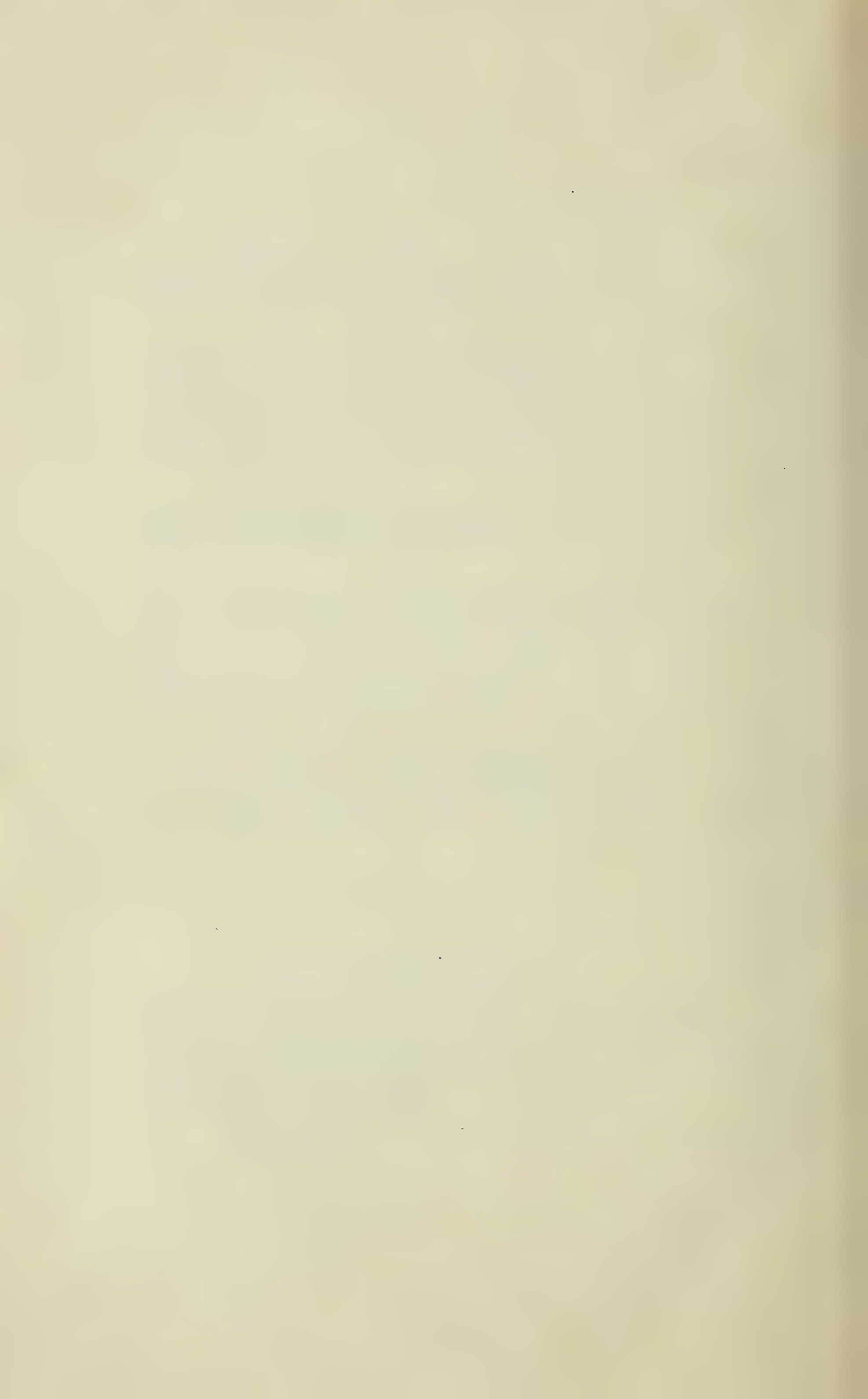
Sh. = William Shenstone.

Straus-Dent = John Baskerville. A Memoir by Ralph Straus and Robert K. Dent. Cambridge, 1907.

Works = The Works in Verse and Prose, of William Shenstone, Esq. 2 Bde. London, 1764.

Berichtigungen.

s. 49, Z. 51—52 lies: in *the* Museum. — s. 107, zu Brief X, 7, vgl. noch den im 44. Bande des Shakespeare-Jahrbuchs, ss. 65—117, beginnenden Neudruck von Lily's *Grammatica Latina* (von Dr. S. Blach). — s. 112, zu Brief XIV, 20: Z. 4 der mitgeteilten Strophe soll heißen: To serve as a model for you. — s. 132, zu Brief XLIII, 1, über Whistler, vgl. jetzt Courtney in *N. Q.* 10 S. XI, ss. 62—64.



Fortsetzung siehe nächste Seite.